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# EGYPTIAN ANTIQUITIES IN THE BRITISH MUSEUM.

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THE HISTORY OF EGYPT. 2 vols. 8vo. *Fourth Edition.*

EGYPTIAN HIEROGLYPHICS; being an attempt to explain their nature, origin, and meaning; with a Vocabulary.

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THE NEW TESTAMENT, TRANSLATED FROM GRIESBACH'S TEXT. *Fourth Edition.*

# EGYPTIAN ANTIQUITIES

IN THE

## BRITISH MUSEUM

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DESCRIBED BY

SAMUEL SHARPE,

AUTHOR OF THE HISTORY

OF EGYPT.

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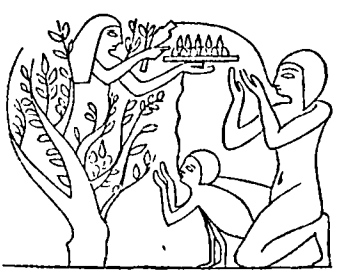

Heaven bestowing knowledge on a man and his soul.

U. e. 18

LONDON:

JOHN RUSSELL SMITH,

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1862.

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TO JOSEPH BONOMI, ESQ.

THE EGYPTIAN TRAVELLER AND STUDENT

OF EGYPTIAN ART,

This Work is Dedicated

WITH WARM THANKS FOR THE STORES OF ANTIQUARIAN

KNOWLEDGE SO FREELY COMMUNICATED

DURING THE FIVE-AND-TWENTY YEARS THAT

THE AUTHOR HAS HAD THE PLEASURE

AND ADVANTAGE OF HIS

FRIENDSHIP.

# PREFACE.

THE Egyptian antiquities in the British Museum are arranged first, in a long gallery or series of rooms on the ground-floor; secondly, on the staircase which leads to the first-floor; and thirdly, on the landing-place and two rooms on the first-floor.

On the ground-floor are placed the heavier monuments of stone, from the sarcophagus and colossal statue down to the small funereal tablet. On the staircase are hung a few papyri in frames. On the first-floor are all the lighter works of art, such as mummies, vases, engraved stones, and porcelain models of mummies in the glass-cases, with a few large plaster casts fastened against the walls.

In this catalogue the above arrangement has, for the most part, been followed.

Part I. contains the principal monuments on the ground-floor, together with the large plaster casts which are fixed against the walls on the landing-place and first-floor upstairs. These are many of them royal monuments, and bear the names of the kings for whom they were made; and many others, which were made for private persons, have the names of the kings in whose reigns they were made. These form an Historical Series, and are arranged in the order of their antiquity, beginning with the oldest, and

coming down to those which were made under the Roman emperors two and three centuries after the Christian era.

Part II. contains the papyri which hang in frames on the staircase.

Part III. contains the wooden mummy-cases, the countless small objects in cases in the two rooms on the first-floor, which last are described in classes rather than individually. As there are few of these to which a date can be assigned with the same certainty as to the stone monuments below-stairs, they are for convenience sake taken in the order in which they stand in the glass-cases round the rooms.

Part IV. contains a few other Egyptian monuments which are scattered in other rooms of the Museum.

The dates are here given to the kings according to the author's History of Egypt; but it is almost unnecessary to remark that not a little doubt hangs over those given to some of the oldest of the Egyptian monuments. Those monuments which have kings' names upon them, and are more modern than the reign of Shishank, who fought against the Jewish king Rehoboam about the year B. C. 975, are seldom so far doubtful as twenty or thirty years. As to the earlier Theban monuments of Amosis, Amunothph, Thothmosis, and Rameses, some of our antiquaries would place them about 200 years earlier than the dates in this catalogue; and there are a few monuments which they

consider even 1000 or 1500 years older than our dates. Such are some of those found near the pyramids of Memphis, and such also are the Theban inscriptions which were made before the time of Amosis, who drove out the Hyksos, or shepherd kings, about the year B. C. 1540, according to this chronology. In the case of those monuments which have no kings' names upon them, their age has been judged from their resemblance, in respect to their mythology and style of art, to those which have names.

If the reader should wish to know the dates given to the Egyptian kings by the best-known German scholars, he may learn them by adding to our chronology three intervals of time, for which we have no buildings in Egypt; one of 200 years, one of 500, and one of 800. To our dates immediately before the year B. C. 1000, or between the kings of Lower Egypt and the great kings of Thebes, he may add 200 years. This is to be done upon the supposition that Rameses II, and not Thothmosis III, is the Menophra of the Sothic period, or of B. C. 1322. To our dates before the year B. C. 1450 he may add 500 more, or 700 in all. This is for the time when the shepherds tyrannized over Egypt, and is to be placed between the great kings of Thebes and the earlier kings, as if no native kings were then reigning; but this interval is not allowed by either Eratosthenes or the Tablet of Abydos, as shown in pages 76 and 78. To our date of the Great Pyramids and their builders he may add 800 more, or 1500 years in all; but this interval is not allowed by Eratosthenes, as shown in page 78. In this way, however, may be learned the dates sometimes given to the Egyptian kings according to what may be called the long chronology.

As the rise and decline of art probably took place at different times in different parts of Egypt, we should gain much help in our studies if we knew in which districts the several statues and tablets were made, or, at least, from which cities they were brought; but unfortunately this is not always known. Such knowledge, however, may be in part supplied by the nature of the stone, as the larger statues were probably all cut into shape in the quarries from which the stone was dug. In the case, however, of the sculptures on the tablets and slabs, we cannot reason about the place where the artist lived so safely from the nature of the stone, as the slabs may very possibly have been cut into shape in the quarry at one end of Egypt, and had the figures and hieroglyphics cut upon them at the other end of the kingdom.

The stones used for the statues and monuments in this collection are :—

Red granite, Dark sienite, Black basalt } from Syene, at the first cataract.
Red granite from Tombos, at the third cataract.
Limestone from Thebes.
Limestone from Toura opposite Memphis.
Limestone with shells from Memphis.
Arragonite or alabaster from Alabastron.
Sandstone from Silsilis.
Sandstone from Abousimbel, above the first cataract.
Sandstone from Samneh, above the second cataract.
Gritstone from Heliopolis.
Porphyry from Mount Smaragdus.

A variety of rarer stones, in the small objects.

Fine sandy clay, in the porcelain figures.

Coarse clay from Balas near Thebes, in the earthen jars.

Nile-mud mixed with straw, in the bricks.

Marble, perhaps from Greece.

The metals are:—

Copper from Cyprus and Mount Sinai, in small bronzes.

Gold from Nubia, Silver, perhaps from Greece, } in small ornaments.

The vegetables are:—

Flax, in the linen bandages for the mummies.

Papyrus-reed, written on as paper, and made into baskets.

Sycamore-wood, light both in colour and weight, in mummy-cases.

Dark acacia-wood, in mummy-cases.

Ebony.

Straw, in the bricks and in the mummies of bulls.

The animal substances are:—

Leather, written on as paper.

Ivory, in shape of spoons.

Bone, in shape of spoons.

Crocodile-skin for armour.

Students are not in all cases agreed as to the right mode of spelling the names of the Egyptian kings, and therefore

the original hieroglyphic names are added, to remove all doubts as to the kings spoken of.

The other woodcuts are mostly from drawings made by Mr. Bonomi, by whose valuable hints the Author has been very much helped in his notes upon these interesting monuments of antiquity.

Highbury Place,
*November*, 1861.

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# EGYPTIAN ANTIQUITIES IN THE BRITISH MUSEUM.

## PART I.

### THE HISTORICAL SERIES ON THE GROUND-FLOOR.

### No. 58.

PART of the Beard of the Great Sphinx, 30 inches long, and, if complete, perhaps 19 inches wide. The hair is platted and coloured with red ochre; but we cannot therefrom learn that it was so coloured when first made, as the paint now on it may have been added at the time of the Romans, when the repairs and improvements were made in that neighbourhood.

This great monster, a couching lion with a man's head, is about 180 feet long from the fore-paws to the beginning of the tail. It is at the same time the oldest statue remaining to us, and the largest ever made.

Fig. 1.

(See Fig. 1, a restoration of the

sphinx.) How natural was it in later ages of less industry and ambition for people, when gazing on such works, to suppose that men in days of old were of larger stature and of longer lives than themselves! It is of a coarse limestone, the rock of the place, called Nummulite limestone, from the fossil-shells which it contains resembling coins. This piece of the beard was not broken off by accident. We find that almost every statue in either Upper or Lower Egypt, however hard the stone of which it was made, has had its beard broken off. We thence discover the design of the mischief-makers, and who they were that did it. In the year B. C. 523 Egypt was conquered by the Persians, who, with the interruption of three rebellions, held it till it was conquered by the Greeks. The Persians had a great reverence for a beard; and, as on many occasions they took great pains to insult the conquered, we must believe that they were the people who broke the beards off the Egyptian statues, and thought that no greater insult could be offered to the nation.

The sphinx was partly built and partly carved out of the rock. It lies in front of the oldest pyramid, the second in point of size, which was built by Chofo, king of Memphis, about 1700 years before the Christian era, and the sphinx is probably of the same date as the pyramid; but as it is not in front of the middle of the pyramid, it seems probable that the builder meant to have made a second such, one to lie on each side of the approach to his building. Many of the Egyptian temples have a row of small sphinxes on each side of the road by which the chief front is approached. In later days this great statue was worshipped in a small temple built between its fore-paws by Thothmosis IV, in about the year B. C. 1260. The remains of this temple are now usually buried in the sand which is blown over the whole neighbourhood from the western desert.

The name of the king for whose tomb the pyramid was built, and this colossal statue probably made, is found within the pyramid written thus; (see Fig. 2.) The four characters are Ch, O, F, O. He is called Cheops by Herodotus, and Suphis by Manetho.

Fig. 2.

No. 443*. The Head and Upper Part of the Sacred Serpent, the Uræus or Basilisc which ornamented the forehead of the great sphinx. It is 24 inches long, and 13 wide, and is that portion which came forward horizontally, and was probably inserted into a hole made in the forehead to receive it; the lower parts of the serpent may have been a portion of the same block with the forehead itself: the eye is coloured with red ochre, and probably the whole was once so painted.

This sacred serpent, known by its swollen chest, is a common ornament to the forehead of the Egyptian statues of kings and gods; and the kings themselves seem often to have worn such made of gold, and tied on by a ribbon or diadem round the head.

No. 56*a*, 56*b*, 56*c*. Three of the Outer, or Casing Stones from the Great Pyramid which was built as a tomb for Nef Chofo, king of Memphis, about 1650 years before the Christian era. Each has a flat top and a flat bottom, and three upright sides, but the fourth side slopes at the angle of the pyramid. With the exception of the casing stones, all the stones were squared, and before the casing was added the building was formed of steps. We find that the plan of the builder was that the proportion between the height of every row of squared stones, and the distance by which the next row was to be pushed back, should be as 10 to 8, which makes the sides slope back at an angle of about 51° 20′. This was a convenient rule for the

labourers to work by, and it makes it unnecessary for us to suppose that there was any deep and hidden reason, astronomical or otherwise, for the choice of the angle. But it was not easy to keep exactly to this proportion, and hence the error in every case was corrected by cutting off, more or less, as the case might be, from the outer row of stones, in order to make the sloping side of the pyramid a level plain. This appears from these three stones, in which the quantities cut off are unequal, though the angle in each is about the same.

These stones measure 15, 11, and $9\frac{1}{2}$ inches high. They were quarried near Toura, opposite to Memphis, and are free from shells and of a finer limestone than those blocks of which the inner and larger part of the pyramid was built.

This pyramid of Nef Chofo, which is the largest of those near Memphis, is not the oldest, but the second in point of age. It is a few feet higher and wider than that which had been before built by Chofo. The oldest pyramid measures about 707 English feet on each side of the base, which is equal to 400 of the Egyptian great cubits. Each of these great cubits is equal to a cubit and a hand breadth, as described in Ezekiel xl. 5. This, the largest pyramid, measures about 764 feet on each side of the base, which is equal to 500 of the small cubits. The hieroglyphical name of this king is found in the pyramid. (See Fig. 3.) The characters are N, F, Ch, F, O.

Fig. 3.

These pyramids near Memphis, the largest and most celebrated tombs in the world, seem to be alluded to by the Prophet Hosea in chap. ix., where he says of the Israelites withdrawing from Judæa into their neighbourhood, that Egypt will gather up their bones, and Memphis will bury them. The word pyramid is from the Coptic words Pi-Rama, *the mountain.*

Fig. 4 is a section of this largest pyramid with its entrance, its chambers, and its air-passages. There are in the same neighbourhood, or at least within the little kingdom of Memphis, the ruins of about fifty other pyramids, some of stone, and some of brick; some small, measuring only 100 cubits on the side of the base, and some which once rivalled in size those of Chofo and Nef Chofo. But many of them were built of unburnt bricks, and have now crumbled into a heap of rubbish. These fifty pyramids, if we allow about twenty years to the reign of each sovereign or high-priest, will occupy the time between Chofo and the conquest of the country by the Persians in the year B. C. 523.

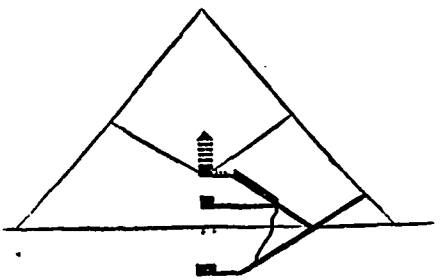

Fig. 4.

We now turn to the monuments of Thebes, where sculpture flourished earliest, as we find no sculpture of a well-determined date in the neighbourhood of Memphis, before that little kingdom was joined to Thebes.

No. . The Lower Part of a small Statue of a Man sitting. It is of black sienite, a stone which takes its name from the town of Syene, where the quarries were situated. It has been broken at the waist, having only the legs with the hands resting on the knees. It was once 25 inches high. The left-hand is open, the right-hand holds his handkerchief. The hieroglyphics on the seat bear the names of Osirtesen I, who reigned about the

Fig. 5.

year B. C. 1650. (See Fig. 5.) In the short tunic on the thighs, and in the muscles on the side of the legs, it is like the large statue of Amunothph III. The knees are very well formed, and the whole shows great decision in the sculptor.

Of the two ovals, which together form a king's name, we usually choose the characters within the second oval to translate into Roman letters; and we call him by that name because we find that the Greek and Roman historians used it. Here the characters are O, S, R, T, S, N, or perhaps we may give to the T the guttural force of Ch or G; in which case, his name might be read Osirigesen. The characters within the first oval are Ra, Ho, Ka, probably pronounced Hoka-ra. Osirtesen is the second king of Thebes on Manetho's list. In Paris there is a tablet of this king's reign which tells us that he had a predecessor named Amunmai Thori I, the earliest king of Thebes whose name was known to the historian Manetho. This tablet is published in Egypt. Inscript., Second Series, Pl. 22. We learn the same from tablet No. 828 in our Museum.

No. 562. The Lower Part of a Funereal Tablet, 23 inches high, in honour of Nantof the son of Senet. It bears the name of Osirtesen I. It has fifteen lines of hieroglyphical writing. The whole face of the stone was once painted red, with the sunk letters painted black. The deceased man stands at one corner of the sculpture with a long staff in his hand.

Published in the Author's Egypt. Inscript., Second Series, Pl. 84.

No. 572. A Funereal Tablet, 42 inches high, dated in the year thirty-nine of Osirtesen, in honour of Nantof the

son of Senet, the same person as that mentioned in the last tablet, and therefore probably in the reign of Osirtesen I. In the first compartment the deceased man is seated with his father and mother before an altar or table loaded with food. Beneath his chair is a small figure, perhaps of a son. Under his mother's chair is a metal mirror. In the second compartment his wife is seated at an altar with food, with nine attending relations standing. In the third is a door to a tomb with eight figures approaching it, some of whom are carrying vessels to it.

Thus, in this very earliest of tablets, we see an example of that curious custom, so often mentioned on the monuments of all ages, of the surviving friends piously setting out a table of food for the use of the dead. This custom was forbidden to the Jews; as we see in Deuteronomy xxvi. 14. That the deceased should be described as the son of Senet, his mother, rather than by the name of his father, shows the honourable rank at this time given to women, and thus the civilized state of the people.

There are also seventeen lines of hieroglyphical writing, beginning with a dedication to Osiris, lord of Ethiopia, king of Amenti, the place of the dead, and great god of Thebes. The whole of the characters are so nearly the same in all inscriptions, early and late, that, when there is no king's name, it is only by arguments founded on very slight differences in style of art, and in arrangement of the groups, that we are able to distinguish this very early writing from that which is 1000 years more modern.

Published in Egypt. Inscript., Pl. 80.

No. 461. A small Sitting Statue in limestone, 25 inches high, of the deceased Nantof the son of Senet, no doubt the man mentioned in the last two tablets. He has no beard. The full hair of his head is unmarked with any lines. It falls partly on his back, partly on his breast on

each side. His left-hand lies flat on his knees, his right-hand holds his handkerchief. His ribs and shin-bones are strongly marked. The second toe is shorter than the great toe. The back is free, and not, as is usually the case, strengthened by a square slab or pillar reaching from the seat to the head. In the hieroglyphics on one side of his seat is a dedication to Anubis, the dog-headed god, and on the other, to the god of Thebes, meaning probably in this case Osiris, the judge of the dead, as he is the god usually classed with Anubis in funereal inscriptions.

This small statue together with the two tablets were most likely all found in the same tomb. We have many cases in our museums where a tomb has furnished us with a number of tablets and mummies all belonging to one family.

No. 70. A small Sitting Figure of a Man in red granite, 25 inches high. He wears an apron round his waist. His hair is parted in the middle. The right-arm is too short, and the right-hand rests not upon his knee, but on the thigh, and the left holds a pickaxe across his shoulder. It is of very rude workmanship, and, though found in a tomb near the pyramids, was, no doubt, carved in the granite quarries near Tombos in Ethiopia, at the third cataract, rather than in the quarries at Syene. Its rudeness may have arisen from the ignorance of the sculptor as much as from its antiquity. The back is free and unsupported by a pillar; the feet are short, and the thighs are of the proper length: which circumstances are both in favour of the statue not being so old as the great kings of Thebes. See Fig. 21 for the faulty shortness of the thigh in the principal Egyptian sitting statues.

The pickaxe or hoe is so common in the hands of the small porcelain models of mummies, together with a small bag of corn, that it by no means proves that our statue

was that of a husbandman. It is emblematical of his expected employment in the next world, which the sculptures often inform us will be that of tilling the ground. There is no inscription on it.

Drawn in Arundale and Bonomi's Gallery, Pl. 50.

No. 777. A small Statue in sienite of a Man sitting on the ground cross-legged. It is 15 inches high, and of very good workmanship. He is clothed up to the waist. His hands are open; the palms lie on the knees. He has no beard; his bushy hair reaches to his shoulders. There is a line of hieroglyphics at his knees; but the inscription does not fix its age. The back is free and unsupported with a pillar.

No. 574. A Funereal Tablet, 35 inches high. At the top is the winged Sun, "Lord of Heaven and King of Ethiopia." Below are twenty-two lines of hieroglyphics. In one corner is the figure of the deceased, clothed in a short tunic standing with a staff in his left-hand and a short stick in his right. He wears a very short beard, which is common to statues of those early times. That he was young and had not yet reached to manhood is shown by the determinative character which follows his name, as it is written in front of his face, and in the last line. This is the figure of a child with his finger to his mouth, to mark his infancy or inability to speak. His name is also written in line 2, followed by the word "Immortal," meaning deceased. In this way the Egyptians show us, even at this very early age of the world, their belief in a future life. By the side of him is the figure of his mother about half his height, with her name written by her side. The artist thus shows that she is of less importance than her son.

It is of the reign of King Amunmai Thori II, "beloved by

Osiris, king of Amenti." This king lived about B. C. 1600. The first of his two names is alone given on the tablet. It is by the help of other inscriptions, where both are given, that we learn the second, by which, following the custom of the Greeks, we venture to name him. The letters in the second oval of his name are A, M, N,-M,-T, R, or giving to the semicircle the guttural sound Ch, or G, the last syllable is Ch, R; in which case the name is Amun-mai-chri, *beloved by Amun, victorious.* (See Fig. 6.) The title given to Osiris of Ro-t-Amenti, *king of Amenti,* means Judge of the Dead. Amenti was the supposed abode of the dead. From it the Greeks made the name of Rhadamanthus, their judge of the dead.

Fig. 6.

Published in Egypt. Inscript., Pl. 79.

No. 567. A Funereal Tablet, 40 inches high, ornamented with a border, and rounded at the head. It is dated in the thirteenth year of king Amunmai Thori II. It is dedicated to Osiris, with Anubis, the dog, and Knef, the ram. The gods are thus frequently spoken of in groups of three. In one corner is a standing figure of the deceased, a priest with shaven head, wearing a long tunic. There are twenty-four lines of hieroglyphics.

Published in Egypt. Inscript., Pl. 78.

No. 569. A Limestone Tablet, 31 inches high, of the reign of Amunmai Thori II, dedicated to Osiris. At the bottom there is cut in it a deep recess or doorway, 21 inches high, and 9 inches wide. Within this doorway is placed a small statue of the deceased person seated on the ground, 14 inches high, made of a separate piece of stone.

The tablet is surrounded by a zigzag border, and has a cornice at the top. It begins with four lines of hiero-

glyphics containing a dedication to the god Osiris, the judge of the dead. Then there are figures of the deceased and his wife, with the usual table of food placed before them; and then three rows of hieroglyphics on each side of the doorway, and the figure of the deceased and one of his family, one on one side and one on the other. Within the doorway, on the sides, are other lines of hieroglyphics and figures of two other members of his family.

Published in Egypt. Inscript., Second Series, Pl. 74.

No. 570. The Statue placed in the recess of the above tablet with the hands folded across the breast, and the flesh coloured. It explains to us the purpose of the taller recess or niche cut in the tablet No. 575. That also was, no doubt, intended to hold a small standing statue of the deceased, which is not now in its place.

No. 828. A Limestone Tablet, 53 inches high, dated in the third year of Amunmai Thori II, in honour of a learned scribe named Mandoo-se, or *son of Mandoo*. He was born in the reign of Amunmai Thori I. (see Fig. 7), and held office under Osirtesen I. Below he is seated at a table of food with his wife standing behind him, and at the bottom are three sons and two daughters. Thus this tablet gives the order of succession of three kings—Amunmai Thori I, Osirtesen I, and Amunmai Thori II, the first of which is the first name in Manetho's list of Theban kings, and the last is the first remaining name in the valuable list of kings on the Tablet of Abydos, which we shall come to in the reign of Rameses II.

Fig. 7.

The tablet is dedicated to *Ro-t-Amenti, the Ruler of Amenti*, the place of the dead, meaning Osiris. That in these early times the god Mandoo was worshipped is

seen by the priest being named from him. Mandoo was the god of Mendes in the Delta, and afterwards of Hermonthis near Thebes, and yet later, of Talmis in Nubia under the name of Manduli. He was in those cities the god of the Sun.

Published in Egypt. Inscript., Pl. 83.

No. 573. A Tablet, 43 inches high, dated in the sixth year of Osirtesen II, who lived about B. C. 1580. It is dedicated to Osiris, lord of Upper and Lower Egypt, and ruler of Amenti, the place of the dead, to Hecate, and to Knef, *the spirit* with a ram's head. There are thirteen lines of hieroglyphics. Beneath is seated the deceased, and before him a table of food, and his mother and father also seated, with nine others of his family standing. His dog is under his seat. As the mother sits before the father, she may have been of higher rank. We learn, from numerous monuments, that the Egyptian women were not treated as slaves, but held an honourable rank in their families.

Hecate is one of the numerous names which were given to the goddess Isis. It is the Egyptian word Hek, *a sorcerer*, with the feminine termination. Thus she very naturally forms one of a Trinity, on a funereal tablet, with Osiris, the judge, and Knef, the spirit.

The food is the head of an ox, the head of a goose, a duck trussed, the leg of a stag, and a variety of vegetables. The head of the ox proves that the remark of Herodotus (lib. II. 18), that the Egyptians were not allowed to kill and eat oxen, was not true at all times and for all parts of Egypt. The tablet we have been describing belonged to Thebes.

Fig. 8.

The characters in the first oval of the king's name are Ra, Mes, Ho, pronounced Meshora; or perhaps, if we add the defi-

nite article before the word Ra, then Meshophra. (See Fig. 8.)

The first ten lines of the inscription are published in Egypt. Inscript., Second Series, Pl. 86.

No. 575. A Tablet, 36 inches high, dated in the seventh year of Osirtesen III, who reigned about B. C. 1550. At the bottom is a small niche cut quite through the slab, in imitation of the door to the tomb, or perhaps to receive a small statue of the deceased. On one side of it is the figure of the deceased man, and a second man is on the opposite side. The unclothed parts of their bodies are painted red. The hieroglyphics are not well cut. The characters in the first oval of the king's name may be read Mes, ko, ra. (See Fig. 9.) The single pair of arms is Ka, the three pairs are Ko, with the plural termination.

Fig. 9.

No. 101. A Funereal Tablet, 24 inches high, in honour of a deceased person of the name of Osirtesen, a high-priest in one of the temples of Thebes. The offerings of food, rabbits and plucked fowls, are set out for his use. It is dated in the reign of king Amunmai Thori III, the next king of Thebes, who reigned about the year B. C. 1480. Only the first oval of his name is used on this tablet; but we write it with the help of the characters contained in the second oval, which is learnt from other inscriptions, where the two ovals are both made use of. (See Fig. 10.) At the head of the tablet, as the family divinity, is placed the name of the late king Osirtesen III. deceased, beloved by Anubis, lord of Ethiopia, and by Osiris, god of Thebes. The whole is

Fig. 10.

sunk beneath a round moulding, with a large cornice at the top.

Published in Egypt. Inscript., Pl. 6.

No. 827. A Funereal Tablet in white, and perhaps foreign, marble, 25 inches high, of the reign of Amunmai Thori III. The deceased stands holding in his right-hand a short stick, and in his left a long staff. Behind him stands his mother. Behind the mother, and below, are eighteen short lines of hieroglyphics, each containing the name of some relation of the deceased, and stating in each case the name of that person's mother.

No. 557. A Tablet, 34 inches high, dated in the twenty-fifth year of Amunmai Thori III. It is dedicated to Osiris in behalf of Osirtesen-sneb deceased, whose name is formed upon that of the late king, in whose service we may suppose that he was employed. The deceased is seated with a table of food before him, which is offered to him by four daughters. Below, he is again seated with another table of food, with his mother behind him, and a brother before him. The male figure and some of the food are painted red, while the female figures and some other portions of food are yellow. The red represents the colour of the Egyptian countenance, while the more delicate yellow represents that of the women, when less exposed to the open air.

NOTE.—The kings mentioned in the tablets already described were by no means kings of all Egypt; they reigned over Thebes, and perhaps the east side of the Nile. Some of them held the copper-mines of Mount Sinai. But between their reigns and those we are now coming to the foreign enemies the shepherd kings had been driven out of Lower Egypt, and the other little states had very much sunk under Thebes. Probably Memphis

alone still held its independence. We are now entering on the time when Thebes was most powerful, and Egyptian art most flourishing.

No. 317. A Funereal Tablet, 17 inches high, on which the deceased person is pouring out a libation to king Amunothph I. and his queen, Ames Athori, about B. C. 1430. It has been in part broken; and, as the blow was aimed at the head of the worshipper, it was perhaps urged by Christian zeal against idolatry. Below are three other figures. The queen wears one tight garment: Two of the men have loose garments approaching to their ancles, while the garment of the king reaches only to his knees, and equally short is the apron of the bald-headed priest. In some pictures this long garment of the men is transparent, and shows the short apron underneath, explaining the remark of Herodotus that the women wore one garment, while the men wore two.

In the first oval of the king's name the characters are Ra, Seb, K, pronounced Sebekra. In the second they are, in our woodcut, A, M, N, O, T, P, Amunothph, *dedicated to Amun*, (see Fig. 11;) but in the tablet itself the name is shortened to Amun-o, and the last two letters are changed for two characters less usual in this king's name.

Fig. 11.

Published in Egpyt. Inscript., Pl. 7.

No. 594. A Flat Bason, or Altar of Libations, formed of a slab of limestone 14½ inches long by 6 inches wide. The top is slightly hollowed, and carved with various articles of food, such as loaves of bread, baskets of eggs or fruit, a goose, a leg of a stag, with several vegetables. On one side is a spout by which the wine or water poured on it

might run off into another vessel if held to receive it, like that held by the statue No. 96.

A line of hieroglyphics runs round the four sides, with a dedication to king Amunothph I. and his queen, Ames-Athori, in which he is styled a son of Amun, and she a wife of Amun. This title was probably not given to the queen until after her death, or, at any rate, after her husband's death; as Diodorus Siculus (lib. I. 47), when speaking of the queens' tombs near Thebes, calls the queens Jupiter's concubines. They seem to have gained this title because the sons often claimed to have had no earthly father, but to have been sons of the god. The owner of the altar was a priest in the temple of Oben-ra, a mode of spelling Amun-ra which seems to have come from the East.

There are numerous other slabs of libations in these rooms, of the same kind, of all ages, from these very early reigns even to the time of the Roman Emperors; but only a few of them have royal names upon them, or will call for our particular notice.

No. 591. A Flat Bason for Libations, 16 inches long by 12 inches wide, with offerings sculptured in the hollow. It is dedicated, in a line of hieroglyphics round the edge, to Amun-ra, and king Amunothph I, as if they were both gods. The word Amun is not defaced, as is so common on the monuments.

No. 297. A Tablet, 15 inches high. In the upper half a worshipper standing holds up his hands in prayer to the gods Osiris, Isis, and Horus, the father, mother, and child, who, unlike some of the greater gods, were said once to have reigned upon earth. In the lower half a standing worshipper holds up his hands to king Amunothph I. The upper worshipper has hair which falls on to his shoulders; the lower worshipper has a bald head. They are both

named Amun-men. In Coptic the same name would perhaps be written Ment-Amun, and mean *devoted to Amun.*

No. 186. A broken Slab of Limestone, 35 inches high, being part of the tomb of Pai, a scribe in the temple of Amun. It bears the name of King Amunothph I, lord of the world, giver of life; and mentions the goddess Athor, and the god Chonso, her son, who were both more particularly worshipped at Thebes, jointly with the great Amun-ra.

Published in Egypt. Inscript., Second Series, Pl. 43.

No. 598. A Slab with cornice, 30 inches wide, being part of the side of a tomb. On it are two worshippers making an offering to king Amunothph I. and his queen, Ames-Athori, as if they were gods. On these monuments the word Amun has not been defaced, as we shall see that it often has been on those of Thothmosis II. and III, and Amunothph III.

No. 112. A Funereal Tablet, 33 inches high, dedicated to Anubis and Osiris, in honour of the learned high-priest Pepi. It is sunk within a round moulding with a broader moulding at the top, like tablet No. 101, and at the bottom is an indented doorway. This, with the want of regularity in the arrangement of the characters, makes it probable that it was made at Memphis. The name of Pepi is written within a royal oval, but it has not the royal titles. He was, perhaps, the Phiops of Manetho, one of the last sovereigns of Memphis before Upper and Lower Egypt were united. He lived about the time of king Amunothph I. of Thebes. His name is found in the second row of kings' names in the Tablet of Karnak, a tablet in which Thothmosis III. is worshipping his predecessors of eight several little kingdoms.

Published in Egypt. Inscript., Pl. 14.

NOTE.—Besides the few Funereal Tablets here described, there are above two hundred more in these rooms. The larger part of them have no king's name to fix their age, and need not be here described singly. Their general character will be understood by the help of the above, and of the few, which we shall mention in their own order, that may deserve more particular notice because they bear a royal name.

On the landing-place above the stairs, against the wall, is a set of Plaster Casts from the fallen obelisk at Karnak, made by Mr. Bonomi. The fellow obelisk is still standing in front of the granite sanctuary to that temple. On the portion within the pyramid, on the top of the obelisk, the god Amun-Ra is in the act of blessing, or laying his hands upon the head of queen Nitocris, who is kneeling on the ground with her back turned to him.

There are two royal names on the obelisk. In the more important place is that of queen Nitocris. (See Fig. 12.) In her first oval the characters are Ra, My, Ke, or Mykera. In her second oval they are A, M, N,-N, T,-T, R; or, if the semicircle here has a guttural force, A, M, N,-N, T,-K, R, Amun, Neit, Kri, which is rightly translated by Eratosthenes, *Minerva*, or, *Neith the victorious*. The name is followed by a sitting figure.

Fig. 12.

The other name is that of Thothmosis II. (See Fig. 13.) In his second oval the three large characters are Thoth, M, S; and the three little inserted characters Mes, Ob, Ho, or Meshoph. This Manetho seems to have considered the same name as Meshophra, which is formed by the three little characters which are in the same way inserted into the second oval of his

Fig 13.

predecessor Thothmosis I. The name of Thothmosis may be translated *tried by the god Thoth,* who is here in the form of an ibis.

It is very remarkable that this queen Nitocris, probably the wife of Thothmosis II, styled Daughter of the Sun, and who always has feminine adjectives applied to her name, is here, as everywhere else, represented as a man in figure and in dress. This is to be explained by supposing that the sculptor meant to show that she was a sovereign in her own right, and not simply a queen consort. We learn from Manetho that she was the last of the independent Memphite sovereigns, and builder of the third pyramid; and from Eratosthenes, that she governed Thebes for her husband. They lived about B. C. 1360. After this time Thebes and Memphis were united under one sceptre.

Mr. Bonomi has happily shown, by laying a staff across the surface of this sculpture, that parts of it are upon a lower level than the rest. These are the first half of the name of the god Amun-Ra, and the god's head, and the lower part of his tall head-dress. These parts are cut upon a new and lower surface, made by cutting away what had been carved there before. We shall see that the same change had been made on the four-sided block No. 12, where the name and figure of Amun-Ra, the god of Thebes, had been made to give place to a newer god from Lower Egypt, namely, Mandoo-Ra, with the same high crown, but with a hawk's head. This change in favour of Mandoo-Ra was made long after the reigns of Thothmosis and his family. On this obelisk, then, two such changes have been made. We may be sure, from the other sculptures of Nitocris and Thothmosis II, that Amun-Ra was the god in whose honour the obelisk was first set up. It was, no doubt, in favour of Mandoo-Ra with the hawk's head that his name and head were cut out; and again, at some later period, on some great political change, scaffold-

ings were a second time built up round this lofty obelisk, and the god Amun-Ra again received the honour which was at first intended for him.

When these two changes were made can only be learned by a comparison of more sculptures than have been as yet examined for this purpose. Mr. Bonomi finds no cases of the word Amun being destroyed after the reign of Amun-othph III, and hence concludes that the first change was made immediately after that king's death, and that the second change of putting back the word Amun into its original place was made by Rameses II, or earlier, as the word Amun is common in his inscriptions. On the other hand, I venture to argue that the first change, of giving the honour to Mandoo-Ra, was made when art was in a very low state, as may be seen in the four-sided altar or block of granite which we shall describe presently, and that the second change was made when art was again in a more wholesome state. Hence I suppose that it was by the kings of Mendes, who reigned after the Persian conquest, that the first change was made in favour of Mandoo-Ra; and that the second change in favour of Amun-Ra was made when, under the Ptolemies, the Thebans were again at liberty to worship their own gods.

Amun-Ra was the god of Thebes as long as the Theban kings reigned there. When they lost their power Amun-Ra lost his honours. When the kings of Lower Egypt, some of them natives of Mendes, were supreme, then the first change must have taken place in favour of the god of their city; and it was probably not before the reigns of the Ptolemies, when the sanctuary of Karnak was allowed to be repaired, that the priests of Thebes were allowed again to give the old honours to Amun-Ra. Such was the labour of making, and carving upon, these granite monuments that it was not easy to destroy an old one and put up a new one in its place. Numerous are the cases in which a sarcophagus, a

tablet, or a statue, have been made to change owners. It was far easier to change the name than to make a new monument.

It is drawn in Arundale and Bonomi's Gallery, Pl. 32.

Under the pyramid the queen is presenting her offering to the god Amun-Ra, while between them is a large hawk. This is explained by mentioning that the sculptures down the face of the obelisk are divided from top to bottom into three lines. The figures of the god and queen are on the top of the outside lines, while the hawk, which is unconnected with them, is at the top of the middle line. Our woodcut (Fig. 14) is from the lower part of the same obelisk, where the queen's name and feminine titles are uninjured, and she stands in the same man's dress as above described.

Fig. 14.

On a second portion of sculpture from this obelisk the king, Thothmosis II, is embraced by Amun-Ra. The god's name and head have here been recut after having been once cut out, as is the case with the god's name and head on the pyramidal top of the obelisk above described.

On a third portion the queen, still dressed in man's clothes, and called "daughter of the Sun," is holding out an offering in each hand. Her name has here been cut out and cannot now be read.

These casts give us a good example of the large Egyptian sculptured figures in low relief. They are slightly sunk below the flat surface of the stone, and the parts are slightly in relief within the hollow. By this the sculptor avoided the great labour of cutting down the whole surface

of the granite, to make the figures stand in relief, above the rest of the stone.

The Egyptian bas-reliefs show us a side-face and legs walking sideways with a front chest and a full eye. They are rather less stiff than the statues; they have rather more of the freedom of drawings, but not so much as we might have looked for. This perhaps may be explained from the artists' very little practice in either drawing or painting. They had very little wood, which was what the Greeks painted upon; they had not invented oil-colours, and so could not paint on canvas; and they had no large sheets of paper. They were limited to narrow strips of papyrus, to the walls of their public buildings, and their wooden mummy-cases. Hence the art of copying the human form was chiefly studied in making statues; and whatever stiffness arose therein from the nature of sculptors' materials and tools was carried into his drawings, and he lost that freedom which a more frequent use of the brush and pencil would have given him.

In the middle of the first room is a small cast of the standing obelisk, the fellow to this fallen obelisk, and made by the same queen.

Two sides of the standing obelisk are published in Burton's Excerpta Hieroglyphica.

Another Plaster Cast, on the landing-place, is from the temple at El-Assasif, among the western hills opposite to Thebes. It represents king Thothmosis II. standing with a club in his right-hand and a staff in his left. He wears the crown of Lower Egypt, having gained that kingdom by his marriage with queen Nitocris. He is styled, "The "priest, the Lord of the world, the beloved son of the "Sun;" titles commonly used by the kings. Above him flies a bird, which sometimes means the soul, and here perhaps divine inspiration. Behind him walks a standard-

bearer, with the royal standard rising from his head. At his shoulder also, behind him, is another small figure of a man. The figures are in low relief, not in sunk relief. This cast was taken from the temple built by Thothmosis II. and his queen.

Drawn in Arundale and Bonomi's Gallery, Pl. 31.

NOTE.—Manetho tells us that queen Nitocris lived twelve reigns after Chofo, or Suphis, the builder of the older of the two great pyramids. It is on these grounds that we venture to give a date to that early king and his successor, and their two gigantic tombs, which we thence suppose were built about the year B.C. 1700.

No. 157*. The Side of a Tomb from the neighbourhood of the pyramids. It is 7 feet long by 8 feet high, and has a false door, which is 4 feet 6 inches high by 1 foot 3 inches wide. The figures of a man and his wife stand on each side of this door, and above the same are two persons sitting at a table of food. Behind each of these sitting figures is a small representation of a similar side of a tomb. On each side of the whole is a border made of five altars, one above the other. The inscription bears the name of king Meshaphra; the characters are Ra, Mes, F. This name might belong either to Thothmosis I, or to Thothmosis II; but as this sculpture is from Memphis, and Memphis was not under the sway of Thebes before the reign of Thothmosis II, we must suppose that it belongs to the latter king.

As the age of these monuments is in part to be judged of by the style of art, we may remark that the use of a false door, only 1 foot 3 inches wide, marks a great change since the large pyramids were built.

No. 157. Another Side of a Tomb, of the same size and very much the same as the former.

No. 527, and No. 528, are portions from the Sides of two other Tombs. These are much smaller than the last. The false doors are only 6 inches wide.

No. 51 *a*. A Limestone Statue of a Man squatting on the ground with his arms on his knees, and wrapped up in a garment, which makes the figure almost into a solid square block with a head upon it. There is no pillar or support at the back; indeed, it would be very unnecessary. The limbs are slightly shown through the garment. The face is well-formed, and has a short beard. The eyes are very little sunk in the head. The long hair falls on the back and thrusts forward the ears. The sculptor has marked with a raised line the lines of paint which continued his eyebrows and eyelashes on the side of his face.

There are twelve lines of hieroglyphics down the front and other short lines on the base. Of the two royal names, the first, which was that of a queen, has been carefully cut out. The second is that of Thothmosis III. Hence we know that the former was once that of queen Nitocris, who, after having governed Egypt as the wife and colleague of Thothmosis II, afterwards governed during the minority of Thothmosis III. Her name is found upon the monuments as a joint sovereign, sometimes with one of these kings, and sometimes with the other; but in most cases, as on this statue, one name of the united pair has been carefully cut out. This may have been done through political jealousy. The people of Lower Egypt may have destroyed the name of Thothmosis, while the people of Upper Egypt may have destroyed that of Nitocris.

Fig. 15.

The first oval only of the king's name is here used. The characters are Ra, Men, Ho, pronounced Menhophra, by the addition of the defi-

nite article. (See Fig. 15.) The inscription begins,—"Liba-
" tions for the divine holy queen of the world, [Nitocris,]
" living and established like Ra for ever, and her brother
" the good lord Menhophra, giver of life like Ra for ever."
The title of "brother" must be understood to mean her colleague on the throne. The title of "lord" given to Thothmosis III. is Neb-acht, perhaps *Lord of the Buildings*, a word read by the Greeks *Gnephactus*.

It is in honour of the deceased priest Arokeri. He was probably a monk in one of the temples. The order of monks existed in Egypt many centuries before the introduction of Christianity. These men were confined to their temple by vows, and by the walls of their cells. There they spent their time in idle meditations, as represented in this statue.

We learn from the astronomer Theon that the era of Menhophra, from which their Sothic period of 1460 years was reckoned, was B. C. 1321, which gives us the date of this king's reign.

Drawn in Arundale and Bonomi's Gallery, Pl. 51.
Published in Egypt. Inscript., Pl. 56.

No. 48. Another Statue of a Man squatting in the same manner, in dark sienite. It has no king's name to fix the date. It is 34 inches high. On the shins and on the base are twenty-one lines of hieroglyphics. The deceased was the son of Thoth-shai and Thoth-set, names which mean *son of Thoth* and *daughter of Thoth*. In this, and the last, the back is left free and unsupported by a slab; indeed, the form of the block is so solid that such a support could not be wanted; yet such was the force of custom that it was very often given to these squatting figures.

Published in Egypt. Inscript., Pl. 55, 56.

No. 15. The Colossal Head of a King, in red granite, sup-

posed to be Thothmosis III. It was found near the temple of Karnak. He wears the double crown called Pschent. It belonged to a statue 26 feet high. From the appearance of the arm (No. 55), which once belonged to it, we see that it was a standing figure. It is of very fine work, and was brought from Thebes.

The shape of the skull is hidden by the crown, but the features are well-marked. The lips have something of the negro thickness, the ears are rather high, and the eyes are unusually forward, and but little sheltered by the frontal bone; but in other respects the face is like the European. The nose is slightly aquiline. This head probably was not

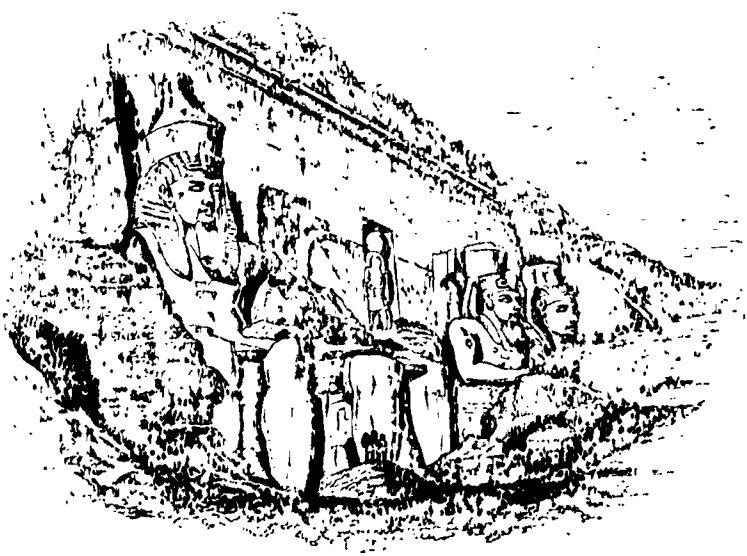

Fig. 16.

intended for a likeness, as the features on the statues of

Egyptian kings are too much alike for us to suppose that the artists meant them for portraits in our exact sense: but it shows the features of the royal and ruling class, which were certainly very different from those of the labouring class. It had a slab or pillar against its back to strengthen it, which has been in part removed; and, once for all, we may remark, this was usually the case with the Egyptian statues whether standing or sitting, even when made of sienite or basalt, or other stone too strong to need it. It would seem as if the first Egyptian statues had not been cut out of a free block of stone, but had been carved in full relief upon the face of the rock, and that the sculptors, following up this original form, when making any other statue had kept some portions of the rock or slab fastened to its back. In support of this opinion, we may point to the four colossal statues sitting against the rock by the side of the door of the great temple of Abousimbel (see Fig. 16), and to the six colossal statues standing against the rock by the side of the door of the smaller temple in the same neighbourhood.

From these statues, which really back against the rock, we pass to the Osiris-like statues of *Rameses*, which stand against the broad square pillars in the court of the Memnonium (see Fig. 17), and from these again, to our statues in the Museum, which almost all have a narrow slab or pillar at the back. So much, indeed, was the sculptor a slave to custom, that when he made the statue of a man squatting on the ground with his knees to his chin, in form little more than a square block of stone, he yet sometimes left a pillar at his back, as if to strengthen it.

Fig. 17.

These Egyptian kings painted their eyebrows and eyelashes with thick lines of black paint, which

are clearly marked on this as on many other statues, and are lengthened on the side of the face so as to reach half-way to the ear. They also blackened the hair on each cheek; and the line of paint on each side is marked by the sculptor so neatly that it seems like a ribbon from the head-dress to the chin. Here the sculptor has made no line of division below the ear, between the cheek and the bottom part of the crown.

Drawn in Arundale and Bonomi's Gallery, Pl. 42.

Fig. 18 is the crown of Upper Egypt. Fig. 20 is the crown of Lower Egypt, as worn by Thothmosis II. in the bas-relief described in page 22. And Fig. 19 is the united crown, the Pschent, as worn by this statue. The Upper crown was the mitre of the Jewish high-priest, and made of linen, and the Lower crown was a plate of gold. They are both described in Exodus xxix, and Leviticus viii.

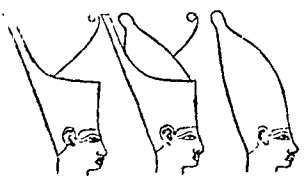

Fig. 20. Fig. 19. Fig. 18.

No. 55. A Colossal Arm belonging to the head No. 15. It is straight, and 10 feet $3\frac{1}{2}$ inches long from the shoulder to the knuckles. It hung down and was joined to the side of a standing figure. Some of the muscles are well-marked. The hand grasps what was once part of a staff.

On the landing-place is a cast representing Thothmosis III. standing and presenting an offering. He wears the high feathers and ram's horns of the god Kneph-ra. After his name in the oval follow the words, "The Lord Meshaphra," written as within the oval of Thothmosis I. They may be translated, *The Lord of Battles, like Ra.* This figure is part of the sculpture added by Thothmosis III. to

the great obelisk already described, which was left unfinished by Thothmosis II. and queen Nitocris.

Drawn in Arundale and Bonomi's Gallery, Pl. 33.

No. 168. Lower Part of a small Statue of Thothmosis III, broken at the waist. He is kneeling on nine bows, thereby denoting his conquest of his enemies. The Ethiopians are probably the enemies meant, as the bow sometimes forms part of the hieroglyphical name of that nation. The head now placed upon this figure did not originally belong to it.

No. 840. A sitting Statue of a Man, 31 inches high, of white limestone, with the flesh painted red. The dress reaches from his waist to his ancles, the right-hand lies flat on one knee, while the left on the other holds his handkerchief; in other statues the handkerchief is in the other hand. The hair is black and marked in lines. The eyes are black. It has no beard. The arms are badly shaped, with no muscles. On the sides of the seat it is dedicated, in the reign of Thothmosis III, to the god Amun-Ra, the sun, the god of Thebes.

No. 153. A Sandstone Slab, 4 feet 6 inches long, having Amunothph I. at one end worshipping Amun-Ra, Kneph with the ram's head, and two goddesses, Sate and Anokte; and at the other end Thothmosis III. worshipping Amun-Ra, Athor the mother, Chonso, and a second Athor. Amun-Ra and Kneph both have the ram's head. Sate and Anokte are probably both varieties of the goddess Isis, who was called the goddess with ten thousand names. Anokte is *myself* in the feminine gender. Athor, whom the Greeks called Venus, was the wife of Amun-Ra, and Chonso was their son.

No. 12. A four-sided Block of Red Granite, perhaps an

altar, 5 feet 6 inches high, found in Karnak. On each of the two smaller faces is the figure of the goddess Athor, one in very high relief, and the other in lower relief, both having the full moon and the cow's horns upon her head. On each of the other sides are two figures; one is the king Thothmosis III, which, like one of the goddesses, is in very high relief, remarkably well-formed, and with a fine polish; the other figure is the hawk-headed god Mandoo-Ra, in low relief. The figure of the goddess, and the two figures of the god in low relief are badly formed. They are not the figures made by the original sculptor. They have the stomach not so flat as it is in the three old statues. On some change of religion, perhaps, some centuries after the altar was originally made, and when art had very much declined, the original figures had been defaced, and this figure of the god Mandoo-Ra had been cut in lower relief out of the stone that remained. The hieroglyphical name of this god has been changed in the same way; but an examination of the badly-formed characters shows that the original name was that of Amun-Ra, and hence the original figure, now cut away, was of that god, the great god of Thebes. The figure of the goddess which has been cut down seems to have been so cut, not to make any change in the person, but to make it better match the figures of the gods whose hands she is holding.

The alteration which has been made on this altar explains the changed state of other Egyptian monuments, and particularly of the obelisk at Karnak made by Thothmosis II. and queen Nitocris, as already described at page 19. The bad style of workmanship shown in the three lowered figures, yet accompanied with a better knowledge of the human form as shown in the stomach, tells us that the alteration was not made till after the fall of Thebes.

Drawn in Trans. R. Soc. Lit., vol. i. Pl. 9; and in Arundale and Bonomi's Gallery, Pl. 34.

In case 38 upstairs is the Figure of Thothmosis III. drawn upon a board squared with lines to show the artist the proportions which he should give to each part of the human figure. The king is seated in profile, but with front chest and shoulders. He holds a staff in one hand, and a sceptre in the other. (See Fig. 21.) The height

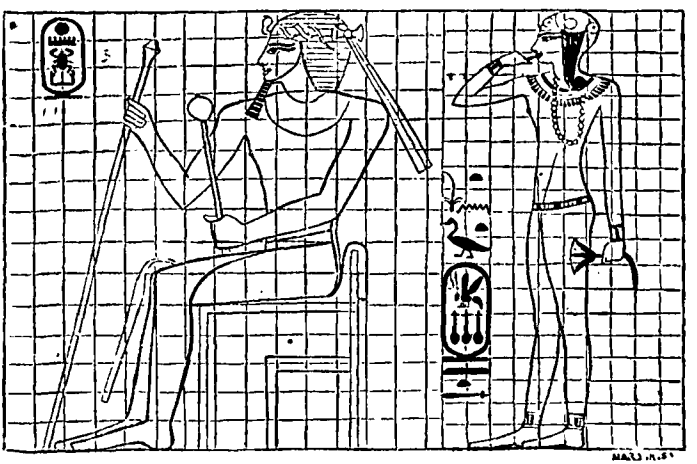

Fig. 21. Fig. 22.

from the ground to the top of his head is divided into fifteen measures. Of these the fifth reaches to the top of the front part of his chair, or under part of his thigh, and the sixth to the point of his knee; the seat rises a little towards the back, and thus the seventh measure marks the top of his hip; the tenth is at the nipple of his breast, the twelfth where the neck joins the back and shoulders, the thirteenth at the bottom of the nostril, and the fifteenth is at the top of the head. Of the same measures only six are given to the outside length of the thigh from the back to the point of the knee, and only two and a-quarter to the

thickness of the stomach. Nearly six are given to the full breadth across the shoulders. If we compare these measures with the human form, we shall find that the upper part of this figure is too large for the lower; and, taking the leg below the knees as the unit, that the figure is about a measure too short in the thigh, and about half a measure too long in the body, and half a measure too wide across the shoulders, and a little too thin in the stomach. Mr. Bonomi has added to our woodcut the figure of a woman standing (see Fig. 22), on a ground also divided into squares, of which nineteen represent her height; and since here, as in the picture of the king, three measures are given to the head and neck, and six measures to the leg and knee, we may safely conclude that the artist meant our king, like this woman, if standing upright, to cover nineteen of his own measures in height. The drawing of the woman is of about the same age as that of the king, and the two artists used the same scale for the human figure.

In a case in the first room upstairs is a part of the inner wooden Coffin of king Mykora, or Menkora, found by Col. Vyse in the third pyramid. (See Fig. 23.) The name on the coffin confirms the opinion told to Herodotus that that pyramid was built by king Mykerinus. This name (see Fig. 24) is the same in sound, though of different characters, with the first name of queen Nitocris, by whom Manetho says the pyramid was built, so it may possibly be the Memphite name of her successor on the throne, Thothmosis III, during whose minority, and in whose name she governed the kingdom. (See Fig. 12.) We might thence conjecture that she at the same time built this

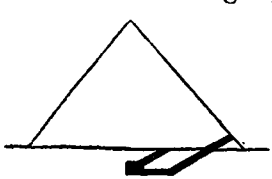

Fig. 23.

Fig. 24.

third pyramid for her colleague, and the fourth pyramid, which stands beside it (see Fig. 25), and in which the same name is found, for herself. The hieroglyphics on this coffin are published in Col. Vyse's work on the Pyramids.

Fig. 25.

The skeleton which was found in the same pyramid, and now lies beside the coffin, cannot be that of the king, as has sometimes been supposed. It must be the skeleton of some modern intruder into the tomb. It has the knee bent, which is of itself full proof that it had never been made into a mummy, and therefore could not have been that of the owner of the pyramid.

No. 31. A Group, 30 inches high, of a Priest and his Wife, called in the hieroglyphics his sister, with their little son at their feet between them. They are seated. Each has an arm round the other's waist; and the disengaged hand, resting on the knee, holds a handkerchief. The little son holds a lotus flower. The man has his ribs strongly marked, and is coloured red, as is the son. The woman is coloured yellow. The hair of both is curiously platted. The arms are badly formed; but the thigh is of the right length, and not so short as in many of these statues. The hieroglyphics are rude; they contain the name of Amunothph II. (see Fig. 26), who lived about B.C. 1300. The deceased man was a priest in the king's temple.

The letters in the king's first oval, the only one on this monument, are Ra, A, Ho, O, perhaps pronounced Hora.

Drawn in Arundale and Bonomi's Gallery, Pl. 52.

Fig. 26.

No. 29. A similar Group, 24 inches high, of Husband and Wife seated, each with an arm round the other's waist.

The wife's disengaged hand holds her handkerchief to her waist, and the husband's lies flat on his knee, while his handkerchief is tucked into his waistband. His hair is curiously marked; hers is plain. The flesh of both is coloured with the same dark red. The inscription on the side of the seat is a dedication to Amun-Ra, Osiris, and Anubis, three gods who are not often placed in the same Trinity.

Drawn in Arundale and Bonomi's Gallery, Pl. 52.

No. 148. A Funereal Tablet in limestone, 24 inches high. At the head are two jackals, each a figure of the god Anubis. Below are two figures of the deceased man, standing back to back. One is worshipping the god Osiris and his wife Isis, and the other, the god Chem, who holds up his whip in his left-hand. Chem is the god of Egypt, having the same name as the country. He was called Priapus by the Greeks. Here he is, in a very unusual manner, called the Son of Isis. In the second division the deceased is presenting offerings to six of his relations, sitting on chairs in three pairs each of a man and his wife. In the third division are seven more of his family seated on the ground, with one standing. There are four lines of hieroglyphics containing a dedication to the dog Anubis.

Fig. 27

The tablet bears the first oval of the name of Thothmosis IV. who lived about B.C. 1280. (See Fig. 27.) This must be read Menhophra, like that of Thothmosis II.

Published in Egypt. Inscript., Second Series, Pl. 93.

NOTE.—About this time we see a marked change in the style of those funereal tablets to which we are able to give a date. In the earliest tablets the deceased person does

not usually appear as a worshipper; but in one, of the reign of Amunothph I, the deceased is worshipping the king; and in this, of the reign of Thothmosis IV, he is worshipping the gods of the country. Henceforth the funereal tablets usually represent the deceased as worshipping numerous gods, and sometimes his ancestors. This worship of a man's ancestors was a marked peculiarity in the Egyptian religion, as in that of the Chinese.

No. 43. A Statue, in black granite, of Queen Mautmes, seated on a raft or boat, representing one of the boats that were carried in the processions, rather than one meant for the water. The prow of the boat ends with the head of the goddess Athor, on whose head-dress is carved the name of the deceased queen's son, king Amunothph III. This is the boat's figure-head. At the feet of the queen is an altar or slab of libations, and behind her a vulture, whose wings embrace and wholly hide the throne. The queen's head has been broken off. She is styled, "The royal wife, the great mother goddess Mautmes." We have many Egyptian names ending in Mes, which syllable means "child of," or "approved by." Hence this name Mautmes means, "Approved by Maut *the mother goddess*." But the sculptor, having a great variety of characters at his service, has chosen those which seem most appropriate; and he has spelt it by means of characters which also have a second meaning, and it may be read "vulture in a boat;" thus describing the statue before us. (See Fig. 28.) She was the wife of Thothmosis IV. and seems to have governed Egypt during the minority of her son Amunothph III.

Fig. 28.

The inscription is published in Egypt. Inscript., Pl. 37; and the figure in Trans. R. Soc. Lit., vol. i. Pl. 5, and in Arundale and Bonomi's Gallery, Pl. 34.

In case 27 upstairs is a globular Stone Vase, 6 inches across, with one line of hieroglyphics, containing the names of the "divine wife Mautmes, and the divine daughter Amun-Rathos." In our attempt to find the names on the monuments which will agree with the names in Manetho's lists, we find the name of Rathos between those which we consider meant for Mautmes and Amunothph III. Hence the princess Rathos of this vase would seem to be the same person as the Rathos of Manetho. This will be better understood when we come to explain the Tablet of Abydos.

The hieroglyphics are published in Egypt. Inscript., Pl. 115.

No. 21. A Colossal Statue, in black sienite, of King Amunothph III, 8 feet 6 inches high as it sits. (See Fig. 29.) He lived about the year B. C. 1250. We have no better specimen in this country of Egyptian sculpture. The whole figure is quiet and grand and in good proportions, except that the thighs are too short. He wears no clothing beyond the tight apron round his waist, no sandals to his feet, no crown or helmet on his head; but an asp is fastened to his hair as the ornament of the forehead, and the long hair behind is tied by a ribbon and formed into a tail. The stomach is too flat. The open hands rest flat on the knees, and are rather unformed. The knees and ancles are good. The fibula is marked on the side of the leg. The features are like those of No. 15, called Thothmosis III. They have the same thick lips, forward eyes, and good upright forehead. The

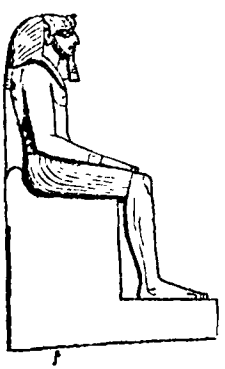

Fig. 29.

nose and beard are broken. The rest of the figure is perfect and shows very high excellence in art. The chief fault is that seen in almost all the sitting statues of Egypt, the thighs are not long enough. The horizontal line from the point of the knee to the back, like that in our Fig. 21, page 31, is about one-sixth part too short. The stomach also is too flat. The whole is, as it ought to be, better than the parts. There is no false ornament, or affected knowledge of anatomy; no attempts at anything but what the artist was well able to perform. The attitude is simple, and almost in straight lines, the body without motion, the face without expression. But, nevertheless, there is great breadth in the parts, justness in most of the proportions, and true grandeur in the simplicity. At a little distance the faults are unseen, and there is nothing mean or trifling to call off the eye from admiring the whole.

These Egyptian statues show the superiority of rest over action in representing the sublime in art. The Greek statues have much that is wanting in these. The Greeks have muscular action, with far greater beauty and grace. The Greek statues show pain, fear, love, and a variety of passions, but few of them are equal to these of Egypt in impressing on the mind of the beholder the feelings of awe and reverence. The two people were unlike in character; and the artists, copying from their own minds, gave the character of the nation to their statues. Plato saw nothing but ugliness in an Egyptian statue. The serious, gloomy Egyptians had aimed at an expression not valued by the more gay and lively Greeks; and the artist who wishes to give religious dignity to his figures should study the quiet sitting colossus of Amunothph III. In Michael Angelo's statue of the Duke Lorenzo in Florence we see how that great master in the same way made use of strength at rest when he wished to represent power and grandeur.

The origin of the Egyptian style of art must be for the most part sought in the character of the nation, but in part also in the nature of the materials used. These statues were made by measurement, and without the help of models in clay. Indeed such a model could not be made of the Nile's mud, and though there are spots in Egypt where clay was dug for the small porcelain images, and for jars, yet it was not at hand for the sculptor for models. This in part explains both the merits and the faults of these statues. By trusting to his measures the artist made them for the most part correct in their larger parts, but, from want of a model in soft materials, he had never learned freedom and accuracy of detail; nor had he ever had much practice as a draftsman. In page 22 we have seen how the want of wood and paper to paint upon, and the want of oil-colours to enable him to paint on canvas, deprived him of skill in that branch of his art. Hence, without any practice in modelling, and with very little in drawing, he at once took in hand the chisel, and produced these grand statues by measurement and his eye, out of a block of the hardest stone. The nation's respect for a dead body forbad all study of anatomy by the knife. In making a mummy the body was never cut more than was necessary to take out the softer parts. That the statues were so good is truly wonderful. When we compare them with the Greek statues, let us remember that the Greek artist had gained his knowledge of the muscles and veins by dissection, he had learned freedom of hand by drawing on wooden panels, he modelled his figures in soft clay before he began to cut the stone; and then it was not, as in Egypt, a hard, dark-coloured sienite, or granite, nor a coarse grit-stone, nor a limestone full of shells, but a soft and white marble, of even substance, which taught him to aim at beauties and delicacies that would have been very much wasted on the dark-coloured stones of Egypt.

This statue was brought from the ruins of the temple of Amunothph, which once stood behind the two colossal sitting figures of the same king, each above fifty feet high, in the plain of Thebes. One of those statues was the celebrated musical Memnon, and this is a small model of them. But our statue is of better proportions, as the larger statues are too short in the waist.

Fig. 30.

The characters in the first oval are Ra, Mi, Neb, or Ra, Mi, Ka; in the second they are A, M, N, O, followed by three characters, meaning Lord of Mendes. This name was pronounced by the Greeks Amenophis, and Amenothis. (See Fig. 30.) When written at full length it was Amunothph, uniting the two sounds, and meaning *dedicated to Amun*. At some later time, on some change of rulers, no doubt when the kings of Mendes were kings of all Egypt, the second oval of this name has been chiselled out from all the statues of this king. We have seen the same change made in the sculptures of Thothmosis III, in respect to the word Amun-Ra. The statue is dedicated to Amun-Ra.

The inscription is published in Egypt. Inscript., Pl. 24; the figure in Trans. R. Soc. Lit., vol. i. Pl. 11, and in Arundale and Bonomi's Gallery, Pl. 35.

No. 14. A second Colossus, in sienite, in every respect the same as the last, except that it has been broken into two pieces at the waist, which are now put together again. It has no inscription.

No. 4, and No. 6. Two Colossal Heads, which are strongly marked as portraits. The features resemble those of some of the statues of king Amunothph III, but not those above described. They have no name upon them,

nor other hieroglyphics. They are of coarse brown breccia or gritstone, from the quarries near Heliopolis, and each wears the crown of Lower Egypt; but they were themselves brought to England from Thebes. As every statue was, no doubt, carved in the quarry where the stone was dug, we must not expect to find a portrait of a king in breccia from Heliopolis the same as that in sienite from Syene.

Drawn in Arundale and Bonomi's Gallery, Pl. 42.

But the difference between this head and that of the statue No. 21, and of Thothmosis, No. 15, is much more than a difference of portraiture. In form of skull it belongs to a different family of the human race. The monuments teach us, by the shape of the skulls, that there were two races of men living in ancient Egypt; that of the ruling class, as seen in most of the statues of the Theban kings, and that of the lower class, which, however, is seen in these two royal statues made in Lower Egypt. Here the mouth and chin come forward; and in the mummies, and in many of the sculptured heads when bald, we shall find an undue length from the chin to the back of the head. This is the skull of the Fellah, or Egyptian labourer of the present day, as seen in M. Hector Horeau's drawing, Fig. 31. It is also the skull of the great Galla tribe, who dwell on the east side of Africa, around Abyssinia. But as this form of skull is given to the king's statue

Fig. 31

by the sculptors of Lower Egypt, probably the other form was unknown in that part of the kingdom. That of Rameses and Thothmosis may have been limited to the kings and nobles of Thebes,—a body of strangers, conquerors from the East, who brought the Coptic language and civilization into Egypt; while this may show us the original as the present race of the Nile's valley unchanged, whether ruled over by Copts, Greeks, or Arabs.

No. 138*. A Slab of Sandstone, 36 inches by 32, broken at the beginning, but perfect at the end. It contains eleven lines of hieroglyphics, which seem to describe the ships, prisoners, and other booty taken by Amunothph III. in one of his wars. It was brought from Samneh, a town of Ethiopia, above the second cataract, and, no doubt, of the stone of the neighbourhood.

No. 30. A Colossal Bust, in limestone, from the east side of the Nile. It has been broken off from a statue, perhaps 18 feet high. The nose and beard have been broken. From its likeness to the colossal statue No. 21, it may be thought to be a head of Amunothph III.

No. 526. The Colossal Head of a King in dark sienite, much injured, but very probably that of Amunothph III.

No. 123. A broken Statue, in arragonite, of a Shrine-bearer or Priest called a Pastophorus. He is on his knees holding up a tablet, at the head of which is the winged sun. Beneath are two figures of the god Amun-Ra seated back to back, to one of which king Amunothph III. is presenting his offering. On the other side the worshipper has been broken away. Below are fourteen lines of hieroglyphics, with others on the sides and back. The priest's name was Sorira.

Published in Egypt. Inscript., Pl. 22.

This stone, now called arragonite, was by the ancients called alabaster. It was dug in the quarries near Alabastron, on the west side of the Nile, and received its name from that city.

No. 1, and No. 34. A Pair of noble Couching Lions, of colossal size, in red granite. Round the base is an inscription with the name of Amunothph III. Although the workmanship is almost too good for an Ethiopian artist, yet, as they were brought from Napata, the capital of Ethiopia, where they had been carried to ornament the capital of the Ethiopian kings, we may safely conclude that they were made in the granite quarries near Tombos, at the third cataract. On the neck of each has since been cut, in rude hieroglyphics, the name of king Amun Aseru, a king of Ethiopia. (See Fig. 32.) The first name of this king of Ethiopia is nearly the same as that of Psammetichus I, which we shall come to later in our series. Hence he was probably the Ammeres of Manetho, an Ethiopian who held his own country and Egypt, and reigned at Sais shortly before Psammetichus, or about B. C. 690, more than five hundred years after Amunothph III, for whom the lions were originally made.

Fig. 32.

These seem to be the only inscriptions remaining to us on important monuments of king Amunothph III, in which the second oval of his name has not been cut out. Hence we may conclude that the inscriptions on these statues were saved from alteration by being beyond the reach of the king who wished, by changing a few letters in the name, to gain the honour of Amunothph's sculpture for himself; or to whom, for political or religious reasons, the characters in that oval were hateful.

Drawn in Arundale and Bonomi's Gallery, Pl. 25.

No. 64. A Granite Column in four pieces, in the form of eight shafts, each a stalk of the papyrus plant with an unopened bud at the top. (See Fig. 33.) The stalks seem tied together by several bands. The eight buds form the capital. This is the more usual column in the large temples of Thebes. Other columns are formed in imitation of a single stalk of the papyrus, sometimes with a bud, and sometimes with a full-blown flower for the capital. It bears the name of Amunothph III, for whom it was made; and also the names of king Pthahmen Miothph, and king Osirita Ramerer, who reigned five and seven reigns later. These two names are two after-additions. It is 13 feet 6 inches high. At the base we see the leaves out of which each stalk grows. No other Egyptian column of this form, made of granite, is known to us. None such is now to be seen in Egypt.

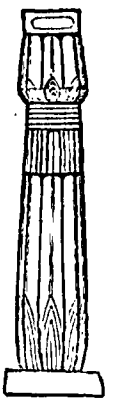

Fig. 33.

The bands round this clustered column are directly copied from nature. They are wanted if we would form a stick or a post out of a bundle of papyrus stalks. Such, however, is not the case in the column in imitation of a single papyrus stalk, or in the Greek columns. There the bands are only ornaments. They are not copied from nature, but borrowed from this column. So also the swell of the column, as it rises from the base, is here the natural swell of the papyrus plant. Not so the swell on the Greek column; that was introduced by the artist as a matter of taste, and copied, not from nature, but from this Egyptian original.

Drawn in Trans. R. Soc. Lit., vol. i. Pl. 4.

No. 51. The Lower Part of the Statue, in dark sienite, of a Priest, or Scribe, sitting on the ground cross-legged. On his lap is an open roll of papyrus, from which he was

reading. On his left thigh rests a pallette with two places for ink, the red and the black. He was named Amuno, which is the short way of writing Amunothph. He may have lived while a king of that name was on the throne. The back is free and unsupported by a pillar.

No. 91. The Feet of a Colossal Statue, in dark sienite. From the two-pronged end of the staff which this figure held we see that it was a priest standing and holding the dog-headed or Anubis staff. On the base is an inscription with the name of Amunothph III.

Published in Egypt. Inscript., Pl. 47, c.

No. 57. A Colossal Sitting Figure, in sienite, of the Cat-headed Goddess Pasht. (See Fig. 34.) It is 5 feet 2 inches high from the ground to the top of the head, exclusive of the base and of the solar disk partly broken off the head. The figure, except the head, is that of a woman. The dress is tight-fitting; the feet are side by side. The hands rest on the knees; the left-hand holding the hieroglyphical figure for life, and the right-hand open. On the sides of the seat is an inscription in honour of "the priest, "the Son of the Sun, the good king of "Upper Egypt, Lord of battles, Amun-"othph III, beloved by Pasht."

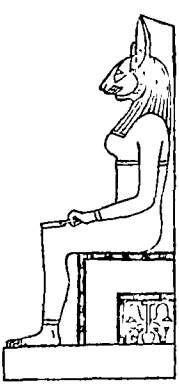

Fig. 34.

Pasht was the goddess of Bubastis, and that city was named after her, Aboo-Pasht, *the city of Pasht.* By the Greeks at Sais and Alexandria she was called Diana, and sometimes Minerva; and it was from these statues that the Alexandrian proverb had its origin, to describe two things that were very unlike by saying that they were as

like to one another as a cat is to Minerva. The mane under the chin of this figure might lead us to suppose the head that of a lioness. There are ornamented anklets round the legs.

Drawn in Young's Hieroglyphics, Pl. 13; and the inscription is published in Egypt. Inscript., Second Series, Pl. 77, 1.

Of the numerous statues of this goddess in the Museum one or two were brought from Thebes; but where the greater number of them came from is unknown. Some of them, perhaps, once ornamented the temple of Bubastis. Why Amunothph III, a king belonging to the Theban line, made so many statues in honour of this goddess, who more particularly belonged to Lower Egypt, is unknown; but it may be in part explained by the title used within the second oval of his name, where he calls himself "Ruler of the city of Mendes."

No. 68. Another Figure of Pasht, in every respect the same, 4 feet 8 inches high, exclusive of the base and the sun on her head. The figure has been broken in half at the waist and restored. It bears the name of Amunothph III. Sienite.

The inscription is published in Egypt. Inscript., Second Series, Pl. 77; and drawn in Trans. R. Soc. Lit., vol. i. Pl. 8.

No. 37. Another Figure of Pasht, in every respect like No. 57, 5 feet 2 inches high, exclusive of the sun and base. It has been broken off at the waist and restored. It bears the name of Amunothph III. Sienite.

The inscription is published in Egypt. Inscript., Second Series, Pl. 77, 3.

No. 18. Another Figure of Pasht, in every respect the

same as No. 57. It is 5 feet 2 inches high, exclusive of the sun and base. It bears the name of Amunothph III. Sienite.

The inscription is published in Egypt. Inscript., Second Series, Pl. 77, 7.

No. 88. Another Figure of Pasht, in every respect the same as No. 57. It is 5 feet 2 inches high, exclusive of the sun and the base. It bears the name of Amunothph III. It has been broken in half at the chest and restored. Sienite.

The inscription is published in Egypt. Inscript., Second Series, Pl. 77, 5.

No. 16. Another Figure of Pasht, in every respect the same as No. 57. It is 6 feet 2 inches high, exclusive of the sun and the base. It bears the name of Amunothph III. It has been broken in half at the waist and restored. Sienite.

The inscription is published in Egypt. Inscript., Second Series, Pl. 77, 6.

No. 60, No. 65, and No. 62. Three other Figures of the Goddess Pasht, in every respect the same as No. 57, but with no inscription to determine the date. From the style they may be supposed to be of the same age. They are respectively 4 feet, 4 feet 6 inches, and 5 feet 2 inches high.

No. 105. The Forehead and Ears of a Colossal Cat-headed Goddess, in black sienite, with a large head-dress formed of a ring of sacred asps, each with a sun on its head.

No. 76, and No. 80. Two Colossal Fgures, in dark sienite, of the Goddess Pasht, standing, having a human body

clothed in tight drapery down to the ancles, with a cat's or lioness's head, and the figure of the sun above it. The stomach, as in all the Egyptian statues, is too flat. The right-hand, hanging down by the side, holds the character for life, a cross hanging from a ring, while the left-hand holds against the chest a full-blown papyrus flower on a tall stalk. The feet of both are broken off; but when complete the statues may have been 8 feet high. They bear no king's name or other hieroglyphics.

Drawn in Arundale and Bonomi's Gallery, Pl. 10.

No. 89. A Pair of Colossal Feet of a similar Statue of Pasht. On the base are three lines of hieroglyphics with the name and titles of King Amunothph III, and the name of the goddess.

There are also twenty other statues or parts of statues in black sienite of the same goddess, some standing in the same attitude as No. 76, and some may belong to sitting statues, like No. 57. Some are of the same colossal size, some rather smaller. In the case of the feet, we know them to belong to the standing Pasht by the end of the stalk belonging to the papyrus which she holds in her left-hand. They none of them have any inscription. If they were made in this reign, they may have belonged to a temple in Karnak, but if later, to Shishank's temple in Bubastis.

No. 38. A Cynocephalus, or Dog-headed Baboon seated on the ground. It is of sandstone, 28 inches high. His hands rest on his knees, as is the case in the statues of the kings, but it is an attitude very unsuitable for a baboon. His loose hair hangs from his shoulders in bunches like feathers. He has a long tail. His feet, as in nature, are formed like his hands, with the thumbs separate.

The hieroglyphics on the base have the name and titles of Amunothph III, who is said to be beloved by this ugly god.

Drawn in Arundale and Bonomi's Gallery, Pl. 25.

No. 138. A Limestone Tablet, 31 inches high, dated in the eleventh year of Amunothph III. The writing is enchorial, but of a form so closely allied to hieroglyphics that it shows how the one passes into the other.

No. 834. A Funereal Tablet in limestone, 27 inches high. In the first part is a table of offerings, on one side of which are seated king Amunothph III. and his queen, Taia, and on the other side, the god Osiris, with the goddess Isis standing behind him, while the queen, as remarked, is seated. In the second part, the deceased bald-headed priest and his wife are seated, while three other bald-headed priests, and three women, perhaps their sons and daughters, are standing before them in the act of homage. In the third place are five lines of hieroglyphics. The word Amun is not defaced, as is so frequently the case on monuments of this king.

Nos. 169 to 181. Eleven Portions of a Painting or Paintings on Stucco, from a tomb in Thebes. The stucco was probably dry before the paint was laid on; the colour does not seem to have united itself to the stucco, and formed one substance with it, as in modern fresco-painting.

No. 169. A number of Oxen are being brought before a scribe, who takes an account of them on a tablet.

No. 172. A Man standing on a raft is catching water-fowl among the reeds. His children and a cat are with him. The cat holds in its mouth a bird by the wing. In the water under the raft are fishes and lotus flowers. The stick with which he strikes at the birds is in the form of

a serpent; a form which may have had its rise in the juggler's trick of making a serpent stiff and motionless like a stick.

No. 171. Scribes are taking an account of the ducks, geese, and eggs which are brought before them.

No. 173. A Man seated on a chair, who is perhaps the wealthy owner of these cattle and birds, and perhaps the owner also of the tomb.

No. 174. Servants are bringing corn and hares. One carries a gazelle in his arms.

No. 175. A number of Ladies seated on chairs, with female musicians seated on the ground, and playing to them.

No. 176. A Priest, holding an Anubis-staff, seems kissing his hand towards two chariots. To one are harnessed two horses, one black and one red, and to the other two white asses. The asses are feeding.

No. 177. A square Pond, with ducks, geese, and fishes in it; it is surrounded by trees, in one of which, the tree of knowledge, is a goddess. Hence we see that these pictures represent the pleasures of the next world, and not those of this.

On the papyri we shall again see this tree of knowledge, from which a goddess pours forth life or wisdom like water out of a vase.

No. 179. A number of Guests, men and women, are seated on chairs, while women-servants are handing wine to them, and female musicians, sitting on the ground, play to them, and women dance before them. Many of the guests hold a lotus flower, and one man a handkerchief, as a mark of refinement. The servants and dancers are unclothed, with the exception of a slight band.

No. 180. Piles of flowers, fruits, and other food, the products of the farm.

No. 181. Ladies seated on chairs, each holding a lotus flower, while women-servants are handing wine to them.

The date of these paintings is uncertain; and they may be even two or three centuries more modern than Amun-ôthph III, with whose sculptures we have described them. In every case, the head, when bald, is that of the Fellahs, or labourers, shown in Fig. 31, and is longer than the European from the chin to the top of the head.

No. 284. A Tablet, 11½ inches high. In the upper half a table of offerings is set out before an hippopotamus standing on its hind-legs. In the lower half are two worshippers. The hippopotamus is Typhon, the god of wickedness, who, in the trial scene stands before the judge Osiris, and demands that the deceased person shall be punished. On the papyri he sometimes holds two swords, and is a punishing god. Here the offerings are set before him to appease his wrath. He is worshipped in fear, not in love. As the hippopotamus Typhon was the original of the Greek dog Cerberus, he probably was classed among the Cabeiri, or *punishers*, as that Egyptian name is the original of the word Cerberus.

No. 5. A Group, in sienite, of two Statues standing in high relief against a slab of stone. It represents king Anemneb under the protection of the god Chem. This king lived about B. C. 1230. The god is 50 inches high, and the king 40. The king's head and right-arm are wanting, as also the right-arm of the god, which was once raised over the king's head, and was perhaps holding up his whip; his left-arm is concealed under his tight garment. This is the figure of Chem which the Greeks and Romans copied for their god Priapus. He wears a tight dress like the women.

The god's name is written Amun-Ra Ehe-Chem. The

bull is Ehe. This name is sometimes written without the word Ra, as Amun-ehe, which, when contracted, became the Greek word Mnevis, the name of the sacred bull of Heliopolis. The word Chem is here spelt T, M, the semi-circular T having a guttural force, which explains how the town of Thoum, Etham, Pi-thom, or Pa-tumos, received its name from the god Chem, while in the Hebrew Scriptures the same name is written Ham.

Fig. 35.

The characters in the second oval are A, M, N, Mi, A, N, M, Neb. This name the Greek authors have not taught us how to pronounce, but it may be called Amunmai Anemneb. (See Fig. 35.)

The hieroglyphics are published in Egypt. Inscript., Second Series, Pl. 34 c; and the figures in Trans. R. Soc. Lit., vol. i. Pl. 5, and in Arundale and Bonomi's Gallery, Pl. 36.

No. 75. A Statue, in dark sienite, of King Anemneb, the size of life, in part broken. He is in the character of the Nile-god Hapimou, and with the usual corpulence of that god. Before him is an altar covered with water-plants. The Egyptians represented the Nile as bringing harvests in his arms, not pouring out a little stream of water like a Greek river-god. The hieroglyphics at the back describe him as "The priest, the servant of his father Amun-Ra."

Drawn in Arundale and Bonomi's Gallery, Pl. 36.

The hieroglyphics are published in Egypt. Inscript., Second Series, Pl. 43, 4.

No. 7. The Colossal Head of a Ram, in sandstone, 4 feet 6 inches long. It is from one of a row of ram-headed sphinxes lying on each side of the road up to the temple of

Anemneb in Karnak. The animal from which this head was taken would be above 17 feet long from its nose to its tail.

These fabulous animals, the various sphinxes, seem not to be so much allegorical figures or creatures of the artists' imagination as of the travellers' mistakes. From the Mosaic at Prænestc we see that the uninhabited parts of Ethiopia were thought to be their native country. There, together with the rhinoceros and camelopard, we see the crocodilopard, or crocodile with a panther's head, the onocentaur, or ass with a man's head, the sphinx, and the great serpent, so tall that it catches birds as they fly. When the frightened traveller had, on his return home, described a few such animals as these, it was only one step more for the artists to represent them in stone.

On the landing-place upstairs, on the left-hand side of the door facing you, is a large Plaster Cast from a sculpture in the tomb of Oimenepthah I, commonly called Belzoni's tomb, in the western hills opposite Thebes. Osiris the judge is seated on his throne holding his two sceptres. Behind him is the goddess of Amenti, the place of the dead. Before him is the king, who is introduced to Osiris by the hawk-headed god Horus. The flesh of Osiris is painted blue, the colour of heaven, while that of the king and of Horus is red, the colour of the Egyptian men, and that of the goddess is yellow, the colour of the Egyptian women. The king wears his beard, and holds the same two sceptres as the god, being himself after death made into a god.

Fig. 36.

The characters in his second oval are P, T, H,-O, I, M, N (see Fig. 36), which we read Oimenepthah because Manetho calls him Amenophath. The O, the sitting figure of Osiris in this name, was sometimes read Osi, which then makes his name Osimen-

phath, which Diodorus calls Osymundias. In each case, the syllable Pthah, though written first, is to be read last, as is the syllable Ra in many other kings' names.

The figures are in low relief, not in sunk relief, as is more usual. The hieroglyphics also are in relief.

This king lived about B. C. 1200.

Drawn in Arundale and Bonomi's Gallery, Pl. 37.

Also on the landing-place are Casts of two figures from the same tomb, in the same unsunk relief. They are probably priests in the service of Oimenepthah I, whose name is written beside them. They are clothed with leopard skins, and said to be beloved by Ṣmotef, one of the four lesser gods of the dead, whom we shall describe hereafter. This god was a patron very suitable to attendants in a tomb.

On the left-hand side, as you mount the stairs, is a Cast from the walls of the great temple at Karnak, representing Oimenepthah I. conquering his enemies. He is standing in his chariot, and with his left-hand he holds a bowstring round the neck of a chief; his right-hand holds a sword, with which he is going to strike him. The enemy are flying in crowds; some are dead, mostly pierced with arrows. They are probably Arabs. The king has no beard; he is about four times as tall as the men against whom he is fighting. His head is more deeply cut into the stone than the rest of the figure, as if the artist had altered it from the first design. In this sculpture the king's name is not spelt with the same characters as in that above described. The sitting figure is not Osiris, but Anubis with a dog's head, with the large ears of the Nubian fennec. (See Fig. 37.) While he was alive both ways of spelling his name were in use; but at some later time, after his death, and after his tomb was closed, the dog-headed figure was very often cut out from his name, and

Osiris put in its place. The same change was also made in the case of the second king of this name. Manetho

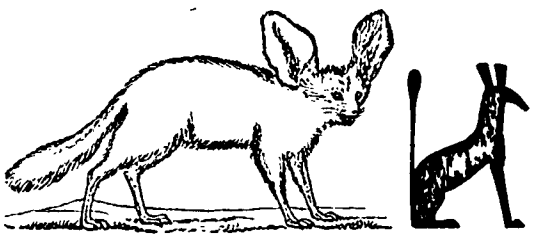

Fig. 37.

must have read the names with the Anubis A, not the Osiris O, as he writes them Amenophath and Ammenephthes.

No. 146. A Funereal Tablet of Limestone, 37 inches high. The sculpture is divided into three parts. At the top are two jackals, representing the god Anubis. In the second part, the deceased man, his wife, and three sons are presenting offerings to Osiris seated, with Isis and Horus standing behind him. At the bottom the deceased man and his wife are seated, while eight of his sons, daughters, and relations are making the same offerings to him, as he was in the line above making to the gods. He was a scribe belonging to the army, and attached to the temple of Oimenepthah I.

No. 854. A Wooden Statue of a Man larger than life standing and stepping forwards. His right-arm hangs down by his side, and the hand once held a sword; the left-arm is raised, as if the hand once held a long walking-staff. The feet are long. Unlike the stone statues, the back is free and unsupported by a pillar or slab: moreover, in the stone statues we never find the arm thus free and separated from the side. From the tomb of king Oimenepthah I. near Thebes.

No. 140. A large Face, with yet larger Forehead, hollowed behind, in dark sienite. It is part of the lid of a gigantic sarcophagus. Its width from cheek to cheek is 16 inches, which, if the whole figure were in just proportion, would make it 20 feet long. But as such an outer case was perhaps intended to hold two inner cases of wood, it may have been made unduly broad, and therefore only 12 feet long.

No. 471. A Block of Limestone, 30 inches high, with a recess 30 inches deep. If this recess was meant to hold a statue of the deceased person, the stone may be called a funereal tablet; if the statue of a god, then it is a shrine: but the former supposition is the most probable. It is in honour of a deceased scribe named Aba, whose father was the priest of the god Mandoo.

Published in Egypt. Inscript., Second Series, Pl. 94.

No. 19. The Head and Chest of a Colossal Statue, in red granite, of Rameses II. wearing a circular head-dress set round with asps, like that on the head of the colossal Pasht, No. 105. It is nearly 9 feet high. The whole figure, if standing, would be about 23 feet high. But it was probably part of a sitting statue. It was found in the Memnonium at Thebes, the palace or temple built by this king and his father. This is a fine example of Egyptian sculpture with its peculiarities. The beard, as usual, is cut in straight lines, so regularly that it has given rise to the opinion that it was covered with a beard-case, an opinion which seems supported by the ribbon on each cheek, which might be employed to hold this beard-case up. But what seems a ribbon on each cheek is more probably the attempt of the artist to show in sculpture what colour alone can show, namely, the painted hair. The upper lip and cheeks are shaven; the forehead is upright and good; the eyes are large and forward; the lips are forward;

the chin is well-formed; the nose is arched; the ears are large, and pushed forward by the hair; the hair, or rather its covering, hangs on each shoulder. There is a collar round the neck, but the chest is otherwise unclothed. The hieroglyphics at the back are deep and sharply cut.

The name is partly broken away; but from the other sculptures we see that within the second oval it is Amunmai Ra-meses, meaning *whom Amun loves and Ra approves*, as translated by Hermapion. The characters in the first oval are translated by Hermapion, *whom the Sun approves.* (See Fig. 38.) This greatest of the Egyptian kings lived about B. C. 1180. By Manetho he is called Sethos, *the king*, which is the title over his first name written by means of the twig and semicircle.

Fig. 38.

Published in Young's Hieroglyphics, Pl. 10, and in Arundale and Bonomi's Gallery, Pl. 39.

No. 858. The Cast, in plaster, of a Colossal Head of Rameses II, part of a statue about 52 feet high when standing. The statue, of limestone, is now lying in the plain of Memphis, and is that which was described by Herodotus as belonging to the temple of Pthah in that city. He says that it was 30 cubits high, which, at 20½ inches for the royal cubit, is 51 feet 3 inches.

It is of good Egyptian work, but the ear is placed rather too high. While in nature, and in the Theban statues in the Museum, a line drawn through the two corners of the eye points to the middle of the ear, in this statue from Memphis the line points below the opening.

A drawing and an account of this statue have been published by Mr. Bonomi in Trans. R. Soc. Lit., vol. ii. New Series.

No. 9. A Colossal Fist, of red granite, holding part of a round staff. It seems to have been broken off a sitting statue; and, being the left-hand, it rested on the left-knee. It measures 80 inches round the wrist, so that it belonged to a figure about 70 feet high when standing, or about 53 feet when sitting, and therefore a larger statue than either of those mentioned above. It was brought from the neighbourhood of Memphis; and Mr. Bonomi saw broken pieces of the thigh and breast still remaining in the same neighbourhood.

Over the door into the Library, opposite the staircase, is a Cast taken from the face of the most northerly of the four colossal statues of Rameses II, which sit with their backs against the wall in front of the rock temple at Abousimbel in Nubia, near to the second cataract. (See Fig. 16.) These sitting statues are about 65 feet high, but in their proportions far too short and thick. In this head from Nubia, as in that from Memphis, the ears are placed rather too high.

Against the wall in the first room upstairs are two large Historical Casts, in plaster, from the sculptures in the small temple of Beit-oully, near Kalabshe in Nubia. They were made by Mr. Bonomi. They represent the conquests by Rameses II, first, over southern, or dark-coloured, enemies; and secondly, over northern, or light-coloured enemies.

*First Cast—the southern victories of Rameses II.*

1. Here the king, as a warrior alone in his chariot, is in pursuit of a routed army of copper-coloured Ethiopians armed with bows. He is followed by two sons, each in a chariot driven by a charioteer. At a distance in front, some of the enemy who were first in the flight are telling the news of their defeat to a party of villagers under a

cluster of trees. The king is twice as tall as his sons, and four times as tall as his enemies.

2. In another division of the sculpture the king is sitting under a canopy or gnat-gauze, receiving the tribute from the Ethiopians. This consists of elephants' tusks, panthers' skins, beads, perhaps of amber, strung on a string, sticks of ebony, rings of gold, ostrich eggs and feathers, bows, and a number of curious animals, such as the camelopard, bulls, dogs, and stags, and then rare plants, and some prisoners. A gold chain is being hung round the neck of a great officer of state, perhaps on his appointment as governor of the conquered province. A gold chain was in the same way put round Joseph's neck by Pharaoh, in Genesis xli.

That the canopy under which the Egyptian king is sitting is a framework made to carry a gnat-gauze, and that our word *canopy* is derived from the Greek *conops*, "a gnat," are both learned from a passage in Horace, where he mentions the shame felt by the Roman soldiers in the service of Anthony, and the Egyptian queen Cleopatra, at seeing such a gnat-gauze carried with the army into battle, and exclaims indignantly:—

*Interque signa, turpe! militaria*
*Sol aspicit conopeum.*—Epod. IX. 15.

*Second Cast—the northern victories of Rameses II.*

This sculpture is in five parts:—

1. The king, with a battle-axe in his hand, is standing on a platform which rests upon his conquered enemies, who are crushed under it. A group of others he holds by the hair of the head, while others are led up to him with cords round their necks.

2. The king is attacking a citadel. He grasps by the hair of the head a crowd of the garrison who are within the walls. A soldier fighting on the king's side, perhaps

his son, is striking at the walls with his battle-axe. Others are tumbling from the walls.

3. The king in his chariot, sword in hand, and in violent action, is riding over and trampling down a crowd of the enemy.

4. The king on foot is killing one of his enemies with his sword, while a dog licks up the blood.

5. The king is seated under a canopy, while his servants bring in the prisoners.

The enemy in this sculpture are of lighter colour, and wear warmer clothing than the Egyptians. They were probably Assyrians, or Syrians; and the victories may have taken place on the king's march northward, when he left behind him the well-known sculpture on the rock near Beyrout. The heads of the Egyptians, when bald, have the lengthened skull of the Fellahs and Galla races. In the case of the king his hair conceals the shape of his head.

These two sculptures are both drawn in Arundale and Bonomi's Gallery, Pl. 38.

No. 67. The Upper-half of a Statue of Rameses II, in red granite, with a plinth behind to strengthen it. He holds the whip and the crook, the two sceptres of Osiris, the god of the dead, and therefore we must suppose that it was made after his death. The double crown, called Pshent, is set upon the top of his head as an ornament, not fitting round it and down to his ears, as when worn. The hair is in the thick matted Ethiopian style, reaching to the shoulders. The names are cut upon the shoulders, and two lines of hieroglyphics run down the back.

It was brought from Elephantine. The figure is drawn in Trans. R. Soc. Lit., vol. i. Pl. 12, and in Arundale and Bonomi's Gallery, Pl. 40.

No. 46. A Statue, in limestone, of a Priest squatting on

the ground, or rather on a low cushion. It is 29 inches high. The back has a pillar, as if to support it, in imitation of the taller statues which may need such a support. He has a beard, and holds an ear of corn in his left-hand, and in his right-hand the character for life. His arms are on his knees. From his neck hangs a plate, on which is the name of Rameses II. As he is only clothed up to his waist, he shows more form than the squatting figure, No. 51*a*, in page 24. His ribs are strongly marked. His name is Piai, the son of Isis.

No. 70. The Statue of a Kneeling Priest, in sandstone, 28 inches high. He has no beard; the stomach is flat; his flesh is painted red; his hair is in the thick Nubian style. Between his knees is an altar on which lies a ram's head. His dress is that which in the paintings we see is of transparent gauze; but the sculptor has not been able to show its transparency. It is dedicated to Amun-Ra in the name of Rameses II.

Drawn in Arundale and Bonomi's Gallery, Pl. 51.

No. 96. The Upper-part of a Colossal Statue, in limestone, of Rameses II. It was probably once a kneeling figure. He holds in his arms a table, or rather a flat shallow basin, the spout of which rests on a water vase, so placed that it would receive any water that was poured on the table. Figures of the offerings are engraved on the top of the table.

No. 27. The Lower-half of a Colossal Kneeling Statue, in dark sienite, of a King or Priest, broken in half at the waist. The back is free and unsupported with a slab. With his two hands he holds an altar in front of his knees, on the top of which once stood a scarabæus, as the figure of the god Horus-Ra. The name and titles of Rameses II.

are written on the altar, in well-formed hieroglyphics, and he is said to be beloved by that god. In the inscription is a confusion between writing and picture; for the figure of the god is presenting Life to the word King. This is a conceit not used by the early artists.

The inscription is published in Egypt. Inscript., Pl. 15; and the figure in Trans. R. Soc. Lit., vol. i. Pl. 4.

No. 18. A most massive Sarcophagus, in red granite. The lid is in part shaped to the human figure. The head has a beard. One hand holds the character for life, and the other a Nilometer landmark, the emblem of stability. At the foot of the lid are two sacred eyes. On the breast is a figure of the goddess Neith. At the foot of the sarcophagus is a figure of Isis standing with her arms outstretched. It is unfinished; the hieroglyphics, which are few, are large and rude; those on the lower part are not within lines. It has no king's name to fix its age. The sculptures upon it show that it was meant to lie upon its back, not to stand upon its feet.

No. 78. The Cover of a most massive Sarcophagus, in red granite, very like the last. The figure on the top holds in his hands life and stability. His hair hangs on his breast. There are four sculptured groups on the body, two of the deceased worshipping Osiris, and two worshipping Anubis. On the instep are figures of Isis and her sister Nephthys, each holding a ring which rests on the ground, while they throw dust on their heads in grief. Under the feet is a figure of Isis sitting with arms outstretched. It has no king's name to fix its age. It was sculptured to lie upon its back, not to stand upon its feet.

No. 857. A Colossal Lion, in red granite, lying on his side. It is rather smaller than those of Amunothph III,

No. 1, and No. 34. It is much mutilated in front; at the back is the name of Rameses II.

No. 51 *b*. A Statue, in limestone, of a Kneeling Priest, 44 inches high. He has the Nubian head-dress, and no beard. He holds in front of his knees a small shrine, or model of a temple, with figures of three gods, Osiris, between Isis and Horus, the father, mother, and son. He has sandals on his feet. The hieroglyphics on his shoulders are the name of Rameses II.

It is drawn with the inscriptions in Arundale and Bonomi's Gallery, Pl. 55; and the hieroglyphics are published in Egypt. Inscript., Pl. 54.

No. 107. The Statue of a Squatting Priest, 28 inches high, with a slab or pillar at the back. He has a beard; his hands rest on his knees. Between his legs is a shrine, with the figure of Osiris within it. On the top of it is the winged sun, and on each side a Nilometer landmark, with a crown on the top, as if the post was a god. The inscription is a dedication to Osiris, but has no king's name to fix the date.

No. 42. The Lower-half of a Kneeling Statue, in dark sienite, the size of life, but broken in half at the waist. It holds a shrine in front of the knees, on which is the name of Rameses II. It was brought from Abydos, or This, a city which in early times had been the capital of one of the little kingdoms into which Egypt was then divided. Here Rameses II. built an important temple or palace.

No. 25. A broken Statue, in dark sienite, kneeling, and once holding in front of his knees a small shrine. The shrine and the head and arms of the figure have been

broken off. It is of the same style as No. 42, which bears the name of Rameses II, and is, no doubt, of the same age. It was brought from Thebes.

No. 109.* A sitting Statue, in dark sienite, the size of life. It is of Rameses II, and bears his name on the belt round the waist. It has been very much injured by the weather, but was once a fine work of art. The legs and seat have been restored.

*No. 108. A four-sided Basin, bearing the name of king Rameses II. At one end is a small figure of a man kneeling, and in the act of trying to look into it. It is 25 inches long, 16 inches wide, and 12 thick. The hollow is only 4 inches deep. It was made to be used in the sacrifices. The two figures in front hold up their hands in prayer to the name of Rameses, and thus remind us of the Hebrew expression of praising the name of Jehovah.

Drawn in Trans. R. Soc. Lit., vol. i. Pl. 11.

No. 28*. A round Basin of Sandstone, 27 inches across, with the head of the goddess Athor in low relief on one side.

No. 465. Part of a round Basin of Limestone, when complete perhaps 25 inches across. It is dedicated to Isis. On one side are three small figures as if looking into it, like the figure in No. 108.

No. 440. A broken Slab, 40 inches long, with five lines of hieroglyphics, dated in the first year of Rameses II. It was found near the Great Sphinx.

Published in Egypt. Inscript., Second Series, Pl. 33.

No. 166. A large Tablet, 41 inches high, dated in the

reign of Rameses II. The deceased is represented as worshipping his father and his mother, behind whom two daughters are standing. In the three lower lines of the sculpture he is presenting offerings to his father, his mother, his grandfather and wife, his great-grandfather and wife, and twenty other relations. At the bottom are six lines of hieroglyphics in honour of Osiris, ruler of the place of the dead, lord of Upper Egypt, lord of Lower Egypt, king of the gods; and of Horus, the avenger of his father; and of Isis, the great mother-goddess; and of Anubis, lord of Upper Egypt; and of Anubis, lord of Lower Egypt; and of Kneph; and of Kneph-Ra.

In the Egyptian mythology it is said that Osiris was put to death by the wicked god Typhon, and that his death was avenged by his son Horus. Osiris was supposed to have two natures, one human, and one divine. He was a god, and yet he suffered death.

Published in Egypt. Inscript., Pl. 39.

No. 164. A Funereal Tablet, 42 inches high, dated in the thirty-seventh year of Rameses II. At the head are two dogs or jackals, the Anubis of Upper Egypt, and the Anubis of Lower Egypt. The deceased is, first, on his knee worshipping eleven gods, namely, Osiris, Horus, Isis, two with dogs' heads, each an Anubis, Horus-Ra, perhaps Amun-Ra, perhaps Pasht with a cat's head, the ibis-headed Thoth, the ram-headed Kneph, and the bull Apis. Beneath he is standing and worshipping his father and ten ancestors, men and women. His name may be Anepahoc. There are thirteen lines of hieroglyphics.

Published in Egypt. Inscript., Pl. 1.

No. 163. A Funereal Tablet, 27 inches high, dated in the sixty-second year of Rameses II, on the twenty-ninth day of the month of Pachon. The deceased scribe is

worshipping the gods Osiris, Isis, Nephthys, and Horus the son of Isis. Beneath he is presenting offerings of food to his deceased father and mother, and five male ancestors, and again to seven female ancestors. Each of the male ancestors holds a short stick, and each of the female a lotus flower. These ornaments are placed in their hands to distinguish them, as in these small figures the artist distrusted his power of showing the difference between men and women.

The high numeral used in dating by this king's reign is no evidence that he reigned so long. His celebrity made the nation continue to use the series of years which began with his accession for some time after his death. This is shown by the title here given to him of "Beloved by Osiris, ruler of Amenti," the region of the dead. The same title is given to Rameses II. in the former tablet, dated in the thirty-seventh year, making it probable that he did not reign so long as thirty-seven years. This will explain why we find no tablets dated by the names of his immediate successors, although some of them were of equal prosperity with himself.

Published in Egypt. Inscript., Pl. 8.

No. 167. A Funereal Tablet of Limestone, 34 inches high. On the top is the winged sun, with the name of Rameses II. beneath it. There are four rows of figures. In the first the deceased man is worshipping Osiris, who is sitting with Isis, while the hawk-headed Horus is standing behind him. In the second the deceased, with a second man behind him, is presenting offerings to four of his ancestors who are seated. In each of the third and fourth rows are six more of his ancestors seated.

No. 11. A Griffin, or Sphinx, having a hawk's head and lion's claws. It is of sandstone, 39 inches long. The

head is unnaturally flattened; perhaps some ornament has been broken off it. There are no hieroglyphics on it. It was brought from the great temple of Abousimbel in Nubia, which was built, or rather hollowed out of the rock, by Rameses II.

No. 13. Another Griffin, like the last, and brought from the same place.

No. 40. A Cynocephalus, or Dog-headed Baboon, standing in the attitude of worship. It is of sandstone, and 36 inches high. It formed part of the cornice of the temple of Abousimbel. It has no hieroglyphics. It is remarkable among these statues as having no pillar at its back to support it, which, from the weakness of its legs, it very much wants. Its tail, before it was broken, gave a slight support.

No. 36. A Group of Husband and Wife, the size of life, in limestone. They are seated on a double chair with a high back, and with legs like lion's legs. The man's left-hand is held in a loving manner between those of his wife, which rest upon her knees. His dress reaches to his shins, and hers to the ground, covering her instep, and showing only half her feet. He wears sandals, and she wears none, which proves, not poverty, but that she stayed more at home and walked less. The man's ribs are marked. The faces are delicate, and far removed from the Theban countenance. They have the forward mouth and chin of the labourers of Lower Egypt. The stomach is not so flat as in most of the statues. There are no hieroglyphics.

Drawn in Arundale and Bonomi's Gallery, Pl. 52.

No. 81. The Statue of a Squatting Figure of a Priest, in dark sienite, 35 inches high. His arms rest on his knees,

and his left-hand holds an ear of corn. It is about the size of life. In front of his knees is the head of the goddess Athor, placed on the top of a short staff; her head-dress is a small shrine or altar. On the slab or pillar at the back are two lines of hieroglyphics with a dedication to Amun-Ra. It was brought from Karnak. His hair is dressed in the Nubian style; and it is not improbable that in this and other cases the dark stone may have been chosen to represent a native of the southern province.

This squatting attitude was devotional; the priest sat in idleness as a religious duty, as he was of the monkish order.

No. 775. The Upper-part of a Statue of a Queen, in dark sienite, in size rather larger than life. She holds in one hand a lotus flower, and her head-dress is formed of a circle of sacred asps. An imperfect line of hieroglyphics on her back contains her name, which is not otherwise known to us. She has the Nubian features, and may belong to that province.

Published in Egypt. Inscript., Second Series, Pl. 40 D.

No. 51 *bis*. A Small Statue, in limestone, 19 inches high, of a Priest, kneeling, and holding before him a tablet. His long robe shows numerous plaits. On the tablet is the hawk-headed Horus-Ra, seated in a boat between the standing figures of a goddess and Horus. On either side is a dog-headed baboon, raising up its hands in the act of prayer to the god. The hieroglyphics beneath contain a prayer to Horus-Ra, and then a dedication to three gods, namely, Horus-Ra, called Aroeris, Horus, and Chem, and they end with prayers to "the other gods." In the single line at the back is a dedication to Amun-Ra.

Published in Egypt. Inscript., Pl. 46.

No. 104. A Block of Granite, cut into shape; but for what purpose is unknown. The wide top is slightly arched, and bears the name of Rameses II. On one side is cut the god Amun-Ra, seated, and holding his right-hand over the head of the king, in the act of blessing him. The king is on his knees, with his back to the god. This is the group usually carved on the small pyramid at the top of the obelisk. Possibly this stone may be part of such an obelisk.

Published in R. Soc. Lit., vol. i. Pl. 1.

No. 853. A Wooden Statue of a Man, larger than life, wanting legs and arms. From the tomb of Rameses II. near Thebes.

No. 853*. Another Wooden Statue, nearly the same as the last, and wanting the same limbs. From a tomb near Thebes, but of which king is unknown. Both these statues, like the wooden statue of Oimenopthah I, No. 854, have the back free and unsupported by a pillar.

No. 551. A Large Tablet, of limestone, 6 feet 3 inches high. At the head the deceased is worshipping Horus-Ra, Thoth, and Mo, the goddess of Truth, queen of Heaven, the daughter of Horus-Ra, and Hecate queen of Amenti. Hecate *the sorceress* is one of the countless names for the goddess Isis. Mo, or Mei, with the feminine article, became Thmei, and hence the Greeks borrowed the name of Themis, goddess of justice.

No. 550, and No. 552. Two Side-pieces to the Tomb in which the above was placed, each 5 feet 9 inches high. One is dedicated to Osiris, Anubis, and the other gods; and the other has prayers to Horus-Ra, and Oben-Ra, a god known to us chiefly after the Persian conquest. Oben

would seem to be a foreign mode of writing and pronouncing Amun.

Published in Egypt. Inscript., Second Series, Pl. 92.

No. 161. A Limestone Tablet, 4 feet 4 inches high. At the top is a crowned post, for the god Osiris, between the figures of Isis and Horus. These three are worshipped on one side by the great scribe Rampo, deceased, and on the other side by Amun-Mes, deceased. Below are twelve male and fourteen female figures of his family, holding up their hands in prayer. One of these had been in the service of Rameses II. The priest's name, Rampo, may have been borrowed from that of the foreign god Remphan, of the next tablet. The other name, Amun-Mes, means *approved by Amun.*

No. 191. A Limestone Tablet, 29½ inches high, divided into two parts, the upper, sculptured in high relief, and the lower, in low relief. (See Fig. 39.) In the upper part is a goddess, who, unlike the Egyptian goddesses, is unclothed. She shows a front view, and stands on a lion that walks sideways. Her long hair falls in two locks on her shoulders, and a basket, or perhaps temple, is on her head. She is the goddess Athor under a new form. She stands between two gods, each upon the top of a temple with a door. One is the Egyptian Chem, who, with his right-arm raised, holds up his whip. The other is a foreign god with a Persian or Assyrian beard, who holds a spear in his right-hand, and the character for life in his left-hand. In place of the sacred asp, the usual ornament of a god's forehead, he has a dog's or stag's head, with two long ears, like that upon the top of an Anubis-staff. To Chem the goddess presents a bunch of flowers, emblems of life; and to the foreign god two serpents, emblems of death. The name of the goddess is Ken, or Koun, the queen of Heaven;

the name of the foreign god is Ranpo, lord of Heaven, king of the other Gods. In the lower part of the tablet we have another goddess, Anaita. She is seated, and holds in her right-hand a shield and a spear, and in her left-hand a battle-axe, raised as if in the act of striking. She is the goddess of punishment. She wears the crown of the judge Osiris. Before her are various offerings on a table, and three worshippers, a man named Peten-anaita, his sister Taia, and their son.

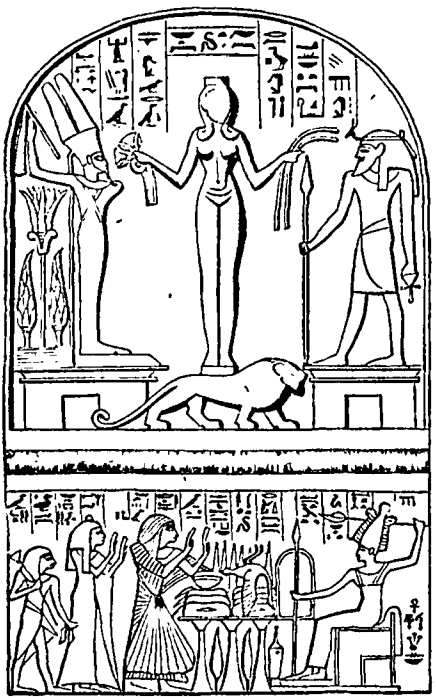

Fig. 39.

To explain this interesting tablet, we may quote the Prophet Amos, ch. v. ver. 26: "But ye have borne the tabernacle of your Mo-"loch and Chiun your images, the star of your god, "which ye made to yourselves." In the Septuagint Version of this passage, instead of the name Chiun, we have Raephan; which the Alexandrian translators, who were well acquainted with the Egyptian religion, introduced as an improvement in the text. In Acts vii. 43, where it is quoted, we have it spelt Remphan. Here, then, we find

the names of the foreign god and goddess in the upper half of the tablet, while Strabo mentions Anaitis as a Persian goddess. From these circumstances we may suppose that the worship of these gods was brought into Egypt by the Phœnicians, who settled in Memphis and the Delta in large numbers. Ken, or Chiun, is probably the foreign Venus, whose temple in Memphis is mentioned by Herodotus, in lib. ii. 112.

The upper part of the tablet points to the Gnostic and Manichean doctrine of the opposition between life and death, to which a Persian origin has been assigned. The armed goddess below holds a natural place in the religion of the Phœnicians, who in Memphis chiefly worshipped the Cabeiri, *the punishers*. There are other Egyptian monuments where the god Ranpo is sculptured, in every respect, like this goddess Anaita, with the same spear and shield in one hand, and holding the same battle-axe in his other hand, to strike down his terrified worshippers. Hence we see that Ranpo, like Anaita, was a god worshipped in fear.

Published in Prisse's Monumens Egyptiens, Pl. 37; and well explained in Orcurti's Catalogo del Museo di Torino.

No. 355. A Limestone Tablet, 11 inches high, painted, not sculptured. On the upper part is the goddess Koun, or Chiun, standing on a lion, between the gods Chem and Ranpo, as on the last tablet. Below are two worshippers, and a third figure standing. The hieroglyphics, if ever there were any, are no longer to be seen.

No. 817. Part of a broken Tablet, of the same subject, with the figures in high relief. What remains of it shows the goddess Koun presenting with her right-hand a bunch of flowers to the god Chem.

In case 1, 2, upstairs, is another Tablet with the figure of this goddess Chiun, Ken, or Koun, and the name of Rameses II. upon it to fix its date.

No. 117. The Tablet of Abydos. This is a slab of limestone discovered by Mr. W. J. Bankes, in 1818, on the wall of a ruined temple at Abydos, or This, one of the early capitals of Egypt. It contains three rows of kings' names, and had originally twenty-six ovals in each row. In the bottom row the two names of king Rameses II. were repeated thirteen times in various forms. The names in the top row are all broken, and hitherto they have added nothing to our knowledge. But the middle row is the most valuable historical record as yet found in Egypt. It ends with the two names of Rameses II, before which are placed, in single ovals, the names of his predecessors on the throne. These were, when it was discovered and copied by Mr. Bankes, sixteen in number, and they had been, in all probability, twenty-four.* These single ovals contain, in every case except one, the kings' first-names, which have not usually been used by the Greek writers. But the second-names which belong to each, and by which we name the kings, are repeatedly found on other monuments. The one excepted case is that of a queen, as the queens have no second-name.

The following are the names in this tablet, with the second-names added from other monuments, and the translations of both at the side. Remark, however, that the titles over some of the names in the following list are not those used in the tablet:—

| First Names, being those of the tablet. | | Second Names, being those used in the authors. |
|---|---|---|
| Ra, Noub, Ko, Noubkora. | | A, M, N, Mi, T, R, Amunmai Thori. |

Ra, Mes, Ho,
Meshophra.

O, S, R, T, S, N,
Osirtesen.

Ra, Mes, Ko,
Meskora.

O, S, R, T, S, N,
Osirtesen.

Ra, N, S, M, A, T.

A, M, N, Mi, T, R,
Amunmai Thori.

Ra, S, M, A, oB, O,
Scemiophra.

NEB-TO, *Lord of the World.*
Ra, K, B,
Chebra.

NEB-MISE, *Lord of Battles.*
A, M, S,
Amosis.

SOT-NOUT, *King of Upper and Lower Egypt.*
Ra, Seb, K,
Sebekra.

ZE-RA, *Son of the Sun.*
A, M, N, O, T, P,
Amunothph.

SOT-NOUT, *King of Upper and Lower Egypt.* Ra, A, Ho, K.

ZE-RA, *Son of the Sun.* Thoth, M, S; Mes, H, Ra, Meshophra Thothmosis.

SOT-NOUT, *King of Upper and Lower Egypt.* Ra, A, Ho, N.

ZE-RA, *Son of the Sun.* Thoth, M, S; Mes, Ob, Ho, Meshoph Thothmosis.

SOT-NOUT, *King of Upper and Lower Egypt.* Ra, Men, Ho, Menhophra.

ZE-RA, *Son of the Sun.* Thoth, M, S; Ob, Ho, Thothmosis.

SOT-NOUT, *King of Upper and Lower Egypt.* Ra, A, Ho, O, Ahora, or Horus.

ZE-RA, *Son of the Sun.* A, M, N, O, T, P, Amunothph.

SOT-NOUT, *King of Upper and Lower Egypt.* Ra, Men, Ho, Menhophra.

ZE-RA, *Son of the Sun.* Thoth, M, S; Mes, Mes, O, Thothmosis, Victorious in Battles.

NEB-TO, *Lord of the World.*
Ra, Mi, K,
Mykera.

NEB-MISE, *Lord of Battles.*
A, M, N, O, ?, K, ?,
Amunothph, Lord of Mendes.

SOT-NOUT, *King of Upper and Lower Egypt.*

ZE-RA, *Son of the Sun.*
A, M, N, Mi, A, N,
M, Neb,
Amunmai Anemneb.

Ra, Men, P, T, T.

Ra, M, S, S, O,
Rameses.

SOT-NOUT, *King of Upper and Lower Egypt.*
Ra, Men, Mi.

ZE-RA, *Son of the Sun.*
P, T, H, M, O, I, N,
Oimenepthah.

SOT-NOUT, *King of Upper and Lower Egypt.*

ZE-RA, *Son of the Sun.*
Ra Amun, Mi, M, S,
So,
Amunmai Rameses.

This list of kings' names on the Tablet of Abydos, or

rather the second-names, which belong to them, may be now conveniently compared with the names given by the historian Manetho. A few other names have been added in italics, from other monuments, mostly in this Museum, in order to make the comparison more satisfactory, and to explain why the two lists differ. The first two names are from Tablet No. 828 (see page 11). Manetho has no earlier Theban names than these:—

| From the Monuments. | From Manetho. |
|---|---|
| | *11th Dynasty; of Thebans.* |
| | Sixteen kings, of whom the last was— |
| *Amunmai Thori I.* (see page 11). | Ammenemes. |
| | *12th Dynasty; of Thebans.* |
| *Osiri gesen*, or, *Osirtesen I.* (see page 5). | Sesonchosis or Geson Goses. |
| Amunmai Thori II. | Ammenemes. |
| Osirtesen II. | Sesostris. |
| *Labaris on Tablet of Karnak.* | Labaris of the Labyrinth. |
| Osirtesen III. | Ammeres. |
| Amunmai Thori III. | Ammenemes. |
| Scemiophra. | Queen Scemiophris. |
| | *18th Dynasty; of Thebans.* |
| *Chebra on Tablet of Karnak.* | Amosis. |
| Chebra-Amosis. | Chebros. |
| Amunothph I. | Amenophthis. |
| *His widow, Ames Athori* (see page 15). | Amersis. |
| Meshophra Thothmosis I. | Misaphris. |
| Meshoph Thothmosis II. | Misphragmuthosis. |

| | |
|---|---|
| Thothmosis III. | Tuthmosis. |
| Amunothph II. | Amenophis of the vocal statue. |
| Mesmeso Thothmosis IV. | Horus. |
| *His widow, Mautmes* (see page 35). | Acherres. |
| *Her daughter, Amun-Rathos* (see page 36). | Rathos or Athoris. |
| Amunothph III. *of the vocal statue.* | Chebres. |
| . . . . . *perhaps a brother.* | Acherres. |
| Amunmai Anemneb. | Armeses or Armais. |
| Rameses I. | Ramessès. |
| Oimenepthah I. | Amenophath. |
| | *19th Dynasty; of Thebans.* |
| Rameses II, the Sot, or *king.* | Sethos or Rameses. |

Thus we have a record made in the reign of Rameses II, about the year B.C. 1150, and in its broken state reaching back through seventeen reigns, or nearly four hundred years, and teaching us how far we may rely upon the lists of kings in Manetho, Eratosthenes, Herodotus, and Diodorus. It agrees closely enough with Manetho to make us value highly his list of names, and at the same time to prove that he did not mean us to understand his numerous dynasties as all following in one succession. It shows that what he calls the XIIth Dynasty was immediately followed by his XVIIIth, which were both of Thebes, while the intermediate kings were at the same time reigning in other parts of Egypt. It agrees very little with Eratosthenes; and it shows that Herodotus and Diodorus are, for the most part, writing about the kings of Lower Egypt, and very little about these kings of Thebes.

We may now compare our Tablet with the list of Theban kings given to us by Eratosthenes, and we shall not find the agreement so satisfactory; but we shall learn much that is important. We shall see that Eratosthenes agrees with the Tablet in placing the kings in Manetho's XIIth Dynasty immediately in succession to those of his XVIIIth Dynasty, or at least that the interruption calls for no increased space of time in the chronology. The Tablet begins with Eratosthenes' 12th king, and hence with that name our comparison must begin:—

| THE MONUMENTS. | ERATOSTHENES. |
|---|---|
| Noub-kora, Amunmai Thori II. | 12. Chnubus Gneurus, or Chryses [gold], the son of Chryses. |
| ——— | 13. Rauosis, which is Archicrator. |
| ——— | 14. Biyris. |
| Chofo, builder of the second, or oldest pyramid. | 15. Saophis Comastes, or Chrematistes. |
| Nef-Chofo, builder of the largest pyramid. | 16. Saophis II, or Sensaophis. |
| Meskora, Osirtesen III. | 17. Moscheres Heliodotus. |
| ——— | 18. Musthis. |
| ——— | 19. Pammes Archondes. |
| Phiops of Manetho, reigned 100 years. | 20. Apappus the great, reigned 100 years. |
| Sebekra, or Sebekara, Amunothph I. | 21. Echescoskara. |
| Neith-Thori, or Chori, colleague of Thothmosis II. and Thothmosis III. | 22. Nitocris, or Minerva Victorious, who governed for her husband. |
| Amunothph II. | 23. Myrtæus Ammonodotus. |
| Thothmosis IV. | 24. Thyosimares the Strong, that is, the Sun. |

| | |
|---|---|
| Amunothph III, who built at the third cataract. (?) | 25. Thinillus, who increased his country's strength. |
| Anemneb, or Hornemneb. | 26. Semphrucrates, or Hercules Harpocrates. |
| Rameses I. (?) | 27. Chuther Taurus, the Tyrant. |
| | 28. Meures Philoscorus. |
| Oimenepthah I. | 29. Chomaephtha, the world beloved by Hephæstus. |
| Rameses II. [See Tablet, No. 163, page 64, dated in his 62nd year.] | 30. Sœcuniosochus, the Tyrant, reigned 60 years. |

Here we may make several remarks. First, these names were given to Eratosthenes with a strong guttural sound, and hence he wrote our Noub, No. 12, Chnubus; our Oimenepthah, No. 29, Chomaephtha; our Neith-thori, No. 22, Neit-chori; and perhaps also Hor, No. 26, Chori, *strong*, or Hercules. Again, he places only fifteen reigns between the builder of the oldest pyramid and Rameses II, which allows us to place only eight reigns between the builder of the third pyramid and the same king, as we have done in pages 19, 32, and 56. Lastly, we see that though Eratosthenes breaks the line of Theban kings by several who belonged to Memphis, yet he places only eighteen reigns between Amunmai Thori II. and Rameses II, and thus agrees with the Tablet in allowing no space of time between the XIIth and XVIIIth Dynasties of Manetho.

This tablet was first published by Mr. Bankes, in Salt's Essay; and since, in Wilkinson's Materia Hieroglyphica, and in Burton's Excerpta.

No. 61. A Colossal Statue, in red granite, of a King

wearing the crown of Upper Egypt. It is, perhaps, Pthahmen Miothph, the son and successor of Rameses II, as those names are on his breast, as if hanging from a necklace, while the two names of his father, Rameses II, are on his shoulders, as if marked on his skin. He lived about B.C. 1120. The face is perfect, while the beard has been broken off. The lower part of his legs and one arm are also wanting. When perfect he was 10 feet high. His only clothing is the short apron round his loins, which stands forward like a roof, as if the lower edge were held out by two sticks underneath it. This framework under his dress may be compared to the hoop of modern days under the ladies' gowns. It was brought from Thebes.

The sitting figure, with a feather on her head, in the second oval of his name (see Fig. 40), is Mi, the goddess of Truth, the other figure is the god Pthah; and that name may be read Pthahmen Miothph, or *approved by Pthah, and dedicated to Truth.*

Fig. 40.

This king's names are found upon the granite column of Amunothph III, No. 64, page 43.

The figure is drawn in Trans. R. Soc. Lit., vol. i. Pl. 1, and in Arundale and Bonomi's Gallery, Pl. 42.

On the landing-place upstairs, on the right side of the door facing you, is a Cast from the tomb of Pthahmen Miothph. The king wears a robe, of transparent gauze, which shows his short apron and his limbs. He has on his head the ram's horns and high cap, which are the head-dress of the god Kneph-Ra, as after death he is supposed to have taken upon himself the divine nature. He is standing, in the act of worshipping the god Horus-Ra, who in return is putting the character for life into his mouth,

which must be understood to mean promising him a resurrection from the tomb in which this sculpture is placed, and where the king was buried. Over head is the winged sun. The figures and hieroglyphics are in low relief, not in sunk relief, as is more usually the case. The sloping line at the bottom of the cast shows the slope of the passage into the tomb.

Drawn in Arundale and Bonomi's Gallery, Pl. 41.

No. 139. A Funereal Tablet, 30 inches high by 13¾ long, of the reign of Pthahmen Miothph. Horus and Isis are represented as holding up a post, on the top of which is the winged sun. Two men are kneeling in worship to this group of what we must call three gods. One of the men who ..is deceased is shaven, being a priest to the statue of the late king Rameses II, and he is named Rarames, or *approved by Aroeris*. The other, his son, is a secretary to the soldiers. On the lower part of the tablet the son is presenting offerings to his mother, and eight other female ancestors.

Published in Egypt. Inscript., Pl. 26.

No. 26. An unbroken Statue of King Oimenepthah II, in sandstone, sitting, and holding in his lap a small model of a temple, upon which rests the head of a ram. He has no beard. He wears no clothing but sandals and the apron round his waist. He has no crown; but an asp is fastened as an ornament to the hair on his forehead. His name is cut upon his shoulders, and there is an inscription round the base. In this statue we may note a marked falling off in the style of art from those of Amunothph III. and Rameses II; and the lessened excellence is, as usual, accompanied with an increased wish on the part of the artist to display his knowledge of anatomy, which is particularly shown in the bones of the knees and shins. The shin-

bones are rather too long. The stomach, as usual, is too flat, but the feet are not too long. The statue is of the size of life, being 4 feet 6 inches high as it sits.

This king is said to be, like Mandoo, lord of the city of Mendes, and beloved by Osiris, lord of Amenti, and by Pthah-Sokar-Osiris. From the mention of Osiris, lord of Amenti, we must suppose the king was already dead when the statue was made. The mention of Pthah, the god of Memphis, on this statue of a Theban king, and one brought from Thebes, is explained by the stone of which it is made, which is sandstone, or gritstone, from the quarries near Heliopolis, where, no doubt, the statue was carved. The city of Mendes takes its name from the god Mandoo, who is here called its lord; and thus the inscription identifies for us the name of that city, which is written by means of a dog-headed staff.

The characters in the second oval of his name (see Fig. 41) are A, (or O,) I, M, N, P, T, H. The first letter has been carefully cut out. It was the wish of some later sculptor, as we have already remarked in the case of his predecessor Oimenepthah I, to get rid of the character of the sitting dog with square ears, the letter A, and in its place to cut in a figure of Osiris, the letter O. He lived about B. C. 1100.

Fig. 41.

The inscription is published in Egypt. Inscript., Pl. 37; and the figure in Trans. R. Soc. Lit., vol. i. Pl. 3, and in Arundale and Bonomi's Gallery, Pl. 43.

No. 167**. A Slab of Limestone, 6 feet 5 inches long, with four imperfect lines of large hieroglyphics. They contain part of the name of Oimenepthah II.

On the landing-place upstairs is a Cast of a sculpture from the tomb of king Oimenepthah II. in the western

hills opposite to Thebes. The king wears the high crown with ram's horns, as if he were the god Kneph-Ra, and he has the sacred asp fastened to his forehead. He is presenting an offering to some god. He has no beard. His long robe is of transparent gauze, showing underneath it the short apron round his waist.

Drawn in Arundale and Bonomi's Gallery, Pl. 44.

No. 165. A Funereal Tablet in limestone, 64 inches high. At the top the deceased, an architect, and his brother, a scribe, are worshipping Osiris, Isis, and Athor, under the form of a cow that shows its head from behind a hill. There are five lines of hieroglyphics, containing a dedication to Osiris, Pthah-Sokar, and Anubis. Below, the deceased and his beloved sister, who was perhaps his wife, but called his sister in compliment, are seated on chairs, with food before them, and nine others of their family, all women, are seated on the ground. Eight of them hold a lotus flower in their right-hand, while the ninth employs that hand to point to the offerings. There is no king's name to fix its date.

Published in Egypt. Inscript., Pl. 2.

No. 588. A Limestone Tablet, 29 inches high. On the upper part a shaven priest, with ostrich-feathers in his hands, is standing before king Rameses, who is seated. The goddess of Truth stands behind the king, and folds her large wings round him. Below is a worshipper on his knees. This latter has hair on his head. The king may be Rameses III. or Rameses IV, but the names of these later kings of Thebes are doubtful.

No. 589. A Tablet, 15 inches high, representing the god Pthah seated under a canopy, which is drawn in rude

perspective. Above him are a pair of arms, two eyes, and four ears; before him is a table of offerings; below is a worshipper on his knees.

At the back of the tablet are several lines of hieroglyphics.

Upstairs, over cases 41, 42, are two Blocks of Stone. On one are two worshippers and a god, and the name of Rameses VII, who lived, as it would seem, after Thebes had fallen from its high rank, after Shishank of Bubastis; perhaps about the year B. C. 945. This king is not known to us by any buildings of his own, but by his placing his name on those of one or two of his predecessors. His name, however, has been found near Memphis, so that his sway was not quite limited to Thebes. He may possibly have been the king called Zera in 2 Chron. xiv. 9, for every king of Egypt bore that title. The Hebrew writer calls Zera an Ethiopian, which we may understand to mean a Theban, not a man of Lower Egypt. On the other block is the name of Rameses X, a king even less known to us than Rameses VII.

They are drawn in Trans. R. Soc. Lit., Pl. 11.

No. 110. A Group, in red granite, of a Man and Wife seated side by side. On the hem of the man's garment, which crosses his breast from over the left-shoulder to under the right-arm, is the name of one of the later kings of the name of Rameses, perhaps Rameses XI. On his shoulder is tattooed the figure of Horus, and on the necks of himself and his wife are figures of Osiris. He wears no beard, and his hair is in the Nubian style.

These later kings of the name of Rameses, after Rameses IV, except indeed Rameses VII, were probably little more than chief priests in the temple of Karnak; or, as magistrates, they may have governed that city under the

sway of the more powerful kings of Lower Egypt, the successors of Shishank.

No. 35. A Limestone Statue, the size of life, standing, wanting the head and right arm. It was found in a tomb near the Pyramids. It is in the usual attitude, with the left-leg forward, and the arms close to the sides; but it is truer to nature in the shape of the limbs than any other Egyptian statue in the Museum. In particular the hollow at the elbow-joint and the toes are unlike the common statues. The feet are short. Its age is very uncertain, as is that of most of the remains found near the pyramids. While Memphis was governed by the kings of Thebes the people did not often date their tombs and statues by a king's name. Unlike every other Egyptian statue now in the Museum, this would seem to have been made directly from a living model, while the others were formed by measurement. Indeed, it is difficult to suppose that the artist of this statue had not studied by the help of soft clay, like the Greeks.

No. 98. Head and Bust of a Man, in dark sienite, the size of small life. The thick hair comes down to the shoulders. The beard has been broken off. The back is free, without a pillar to strengthen it; so it was probably part of a sitting statue. It is of very good workmanship, and remarkable for having the places of the eyes hollowed out in order to receive eyes of ivory or porcelain.

No. 100. A Small Statue, in sienite, of a Sitting Priest, 30 inches high. It has been much broken, and the face is wanting. The stomach is flat; the muscles are well marked; the arms and legs are rather delicate; the hands rest upon the knees; the left-hand is open, and the right-hand holds a handkerchief; and the back is free and unsup-

ported with a pillar. There are six lines of hieroglyphics on each side of his seat.

No. 113. A Group of four small Sitting Figures, in dark sienite, wanting their heads. They are two men and two women. They have the thigh of the right length, and not too short, as is so common in these sitting figures.

No. 462. A Statue, in sienite, of a Man sitting, 22 inches high. The style of art is very good. The hands are on his knees, one open and the other shut. The body is not too long. The hieroglyphics on the seat bear no king's name.

No. 517. A Colossal Sitting Figure of the Goddess Pasht, in black sienite, with a cat's head, in every respect the same as those made in the reign of king Amunothph III, and before described, except that this bears the name of king Shishank. It is 6 feet high, exclusive of the sun on her head and the base under her feet. It may, indeed, have been made in the earlier reign, and had Shishank's name afterwards cut on it.

Fig. 42.

The hieroglyphics in the second oval are (see Fig. 42), A, M, N, Mi, Sh, N, K, or Amunmai Shishank.

This Egyptian king is the earliest mentioned by name in the Hebrew Scriptures. The word Pharaoh, by which the earlier Egyptian kings are named in the Bible, is not a proper name, but a title common to all, meaning "the king." Shishank reigned at Bubastis in the Delta, which was the chief city in that part of Egypt where the Jews dwelt, both in the time of Moses and afterwards. But Shishank made himself master of Thebes, and was king of all Egypt. He fought against Rehoboam, king of Judah, as mentioned in 1 Kings xiv. 25; and among the con-

quered nations enumerated on the walls of the temple of Karnak is "the kingdom of Judah." He lived about B.C. 990.

The inscription is published in Egypt. Inscript., Second Series, Pl. 77, 4.

No. 63. Another Figure of Pasht, in every respect the same, 5 feet 2 inches high, exclusive of the sun and the base. This has anklets round the legs.

The inscription is published in Egypt. Inscript., Second Series, Pl. 77, 8; the figure in Trans. R. Soc. Lit., vol. i. Pl. 3, and in Arundale and Bonomi's Gallery, Pl. 8.

No. 8. A Statue, in limestone, about the size of life, of Hapimou, the god of the Nile. He stands, but leans back against the stone behind. Before him is a bed of water-plants, and he carries a number of wild fowl and flowers, the produce of his fertilizing waters. He is represented as a corpulent man, unclothed, with a beard, and ample hair on his head. On the stone behind is a smaller figure in bas-relief, in the act of praying to him. This may be king Osorkon, in whose reign it was made. It was brought from Karnak, where Osorkon reigned after his father, as king of all Egypt.

The inscription mentions king Amunmai Shishank, and his royal son, the lord of the World, king Amunmai Osorkon, whose mother was the royal daughter of a third king, whose name is not otherwise known.

The letters in the second oval of Osorkon's name, which alone are used in the inscriptions, are A, M, N, Mi, O, S, R, K, N, Amunmai Osorkon. (See Fig. 43.) His grandfather's name is spelt P, A, S, Mes, T, K, and it may perhaps be read Psametic; but, of course, he was wholly unconnected with the kings of

Fig. 43.

that name who reigned at Sais three hundred years later. Osorkon lived about B. C. 960.

The inscription is published in Egypt. Inscript., Second Series, Pl. 45; the figures are drawn in Arundale and Bonomi's Gallery, Pl. 13.

No. 145. A massive Fragment of Red Granite, with a few large and well-cut Hieroglyphics. The king's name on it is broken in half; but it was the first oval of either Osirtesen II, or Osirtesen III, or Meshaphra, or Sabakothph; and from the style of art we may safely say that it was Sabakothph. The characters in his second oval in other inscriptions are S, B, K, O, Th, Ph, meaning, dedicated to the god Sabak. (See Fig. 44.)

Fig. 44.

A god whose name is written with three geese, and may be pronounced "So," styled the god of San, or Tanis, is putting the character for life into the mouth of a crowned hawk, which, when the stone was complete, formed part of the word Pharaoh, or *the king* (see Fig. 45), over the other part of the king's name. The same mixing together of picture and writing is seen on the base of a statue of king Rameses II, No. 27, page 60.

Fig. 45.

Sabakothph was the first of four Ethiopian kings who governed Egypt for about sixty years. Their capital had been at Napata, near the fourth cataract, before they came northward. Sabakothph put to death king Bocchoris of Sais, about the year B. C. 737, when Egypt had for some time been weakened by the civil wars spoken of in Isaiah xix.

This fragment was found at the base of Diocletian's Column in Alexandria; and it shows how wantonly the ancient monuments were destroyed for the use of the new buildings in that city.

No. 135*. A Slab of Black Sienite, of the reign of Sevechus, 58 inches by 37. It has been much injured by a square hole cut through the middle, and by grooves cut on the surface, that it might be used as a mill-stone. It is covered with fine lines, most of which are filled with writing, but in some places it is unfinished. From the honour given upon it to Pthah, it may have belonged to Lower Egypt. It mentions "Seb and the other gods," as also two groups of three; namely, Horus, Isis, and Nephthys; and, Osiris, Isis, and Nephthys: in each case the three names are followed by only one sitting figure as the determinative sign. The three gods made only one person, thus pointing out the belief of trinity in unity.

Sevechus's first name was Bokrà, spelt Ra, B, K, (see Fig. 46,) which he may have taken from the native king of that name who had been put to death on the Ethiopian invasion of Egypt. It may be translated *the hired servant of Ra.* The letters in his second oval are S, V, K, Sevek. On this slab his second name has been carefully cut out; which was done at some later time, with the intention of putting some other name in its place. Thus we read on the head-line of the inscription, "The king Seb, lord of the World, king "of Upper and Lower Egypt, Bokra, son of the Sun, "(name erased), beloved by Pthah lord of Memphis, living "like Ra for ever." Seb was particularly worshipped in Ethiopia, and therefore given to the Ethiopian king as his title.

Fig. 46.

This is the Ethiopian king named Seve, or So, in 2 Kings xvii. 4, who is there mentioned as forming an alliance with Hoshea, king of Israel. He lived about B.C. 730.

Published in Egypt. Inscript., Pl. 36-38.

No. 93. The Colossal Bust of a Woman, in limestone.

She wears an ornamented collar round her neck; her hair and head-dress together form a ruff of very unusual size round her head and face, the two ends, which hang down in front and turn outwards, each forming one solid curl. This is like the head-dress of the goddess Athor. The sacred asp which ornaments her forehead informs us that she is a queen. There are no hieroglyphics to fix her date.

Drawn in Arundale and Bonomi's Gallery, Pl. 48.

No. 74. A Gigantic Scarabæus, or Sacred Beetle, in dark granite. It is 5 feet long, and 4 feet wide, and 21 inches high. It may be supposed to weigh about two tons. The scarabæus was used as an emblem of the sun, and of the god Horus-Ra. This insect perhaps gained that character from its habit of rolling up its eggs in a round ball of dirt, which is often represented with it on the sculptures, as in Fig. 47.

Fig. 47.

No. 493. The Bust of a small Statue, of highly polished black basalt. It has no beard. On its shoulder is the second-name of king Psammetichus, and on its breast are the figures of a goddess and of the king, with the first name of Psammetichus I, as if hung round the neck with a string. This name, however, seems to be cut on a lowered surface, as if the name of some former king had been displaced to make room for it. Three lines of hieroglyphics at the back contain a dedication to Osiris. The characters in the first oval are Ra, B, P, perhaps Va, ph, ra, which may be translated *the Priest of Ra.* Those in the second oval are P, S, M, T, K, Psametic. (See Fig. 48.)

Fig. 48.

As this statue bears no signs of royalty, we may suppose that it is not a statue of the king, but of an officer of his

court who bore his name on his dress or cut in his skin, to show his respect for him. Psammetichus lived about B.C. 658.

Published in Egypt. Inscript., Second Series, Pl. 40 A.

No. 491. The Bust of a small Statue, of highly polished basalt. It has no beard, On the breast is the figure of the goddess Neith, as if hung round the neck by a string. On the back is a dedication "to Osiris and to Neith the great mother-goddess and queen of Sais," in two imperfect lines of hieroglyphics.

The hieroglyphics are published in Egypt. Inscript., Second Series, Pl. 40 E.

No. 492. The Head of a small Statue, of highly polished black basalt, without beard. It has no name or hieroglyphics, but is of the same age as the last two. It was under Psammetichus and his successors, the kings of Sais, that the quarries of basalt were first worked. During their reigns we meet with a great number of monuments of this hard stone, which are all beautifully polished.

No. 492 *bis*. The Head and Bust of another small Statue, of basalt, like the above.

On the shelves against the wall are numerous jars, with lids formed with heads. (See Fig. 49.) These were always

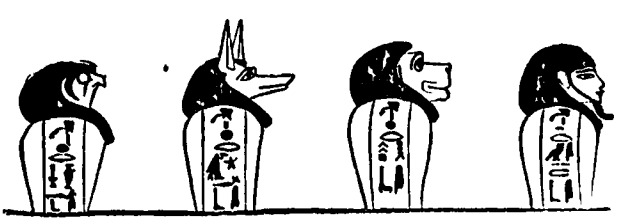

Fig. 49.

used in sets of four, and named after the four lesser gods of the dead; and they held those parts of the body which were too soft to be made into a mummy.

Their lids are in the shape of heads characteristic of those gods:—Amset, *the carpenter*, has a man's head; Smotef, *the shaper*, or Sontef, *the painter*, has a dog's head; Snouf, *the bleeder*, has a hawk's head; and Hapi, *the digger*, has an ape's head. But as the lids are loose from the jars, the name did not always belong to the same head; and indeed in sculptures where the heads are fixed we see that the sculptors were not always agreed about the names that belonged to each. Their names seem to tell us what parts of the art of mummy-making these gods were supposed to watch over. The hieroglyphics on the vase of Amset often begin with an address to Isis; those on that of Smotef, with an address to Neith; those on that of Snouf, with an address to Selk; those on that of Hapi, with an address to Nephthys. These vases received their present name from the city of Canopus, where the old superstitions took refuge, in the fourth and fifth centuries, when driven out of Alexandria by the laws in favour of Christianity.

One fine set, in alabaster, No. , No. , No. , and No. , was used for the burial of Vaphra-Merit, or *beloved by Psammetichus I*, a melek or satrap in that king's service, as we may suppose from the king's name forming part of that of the soldier.

The inscription on these is published in Egypt. Inscript., Pl. 114.

NOTE, on the Monolithe Temple of Sais.—The portico of every Egyptian temple was built so much after one model, that, when the chief measurements of any one are given to us, the draughtsman has no difficulty in drawing the whole of it on paper. (Fig. 50 is from the Temple

of Dendera, which was finished in the reign of the Emperor Tiberius.) The front elevation presents to us a heavy flat roof of solid stone, resting upon two outer walls, and further upheld by two, four, six, or eight columns, with variously formed capitals, usually copied from the papyrus flower, lotus flower, or palm leaf. After the time of Rameses II. it was customary to block up the side spaces between the columns with a low wall, perhaps 6 feet high,

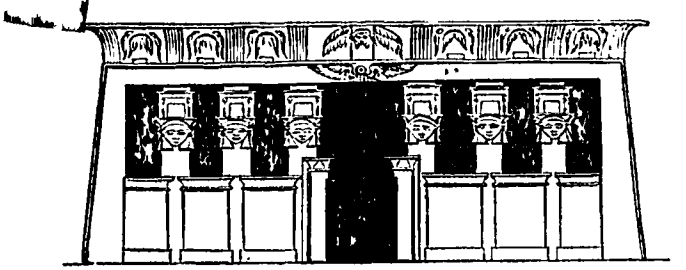

Fig. 50.

leaving the middle space open as a doorway. These low intercolumnar walls seem to have been introduced upon some change of religious opinion, when it was thought necessary to make a more marked separation between the priests and the profane vulgar. In front of the temple it was usual to place two pointed obelisks or stone needles taller than the portico, and they agreeably break the long straight lines of the roof.

Herodotus tells us (lib. II. 175), that he saw in the city of Sais a monolithe temple of stone, brought from the city of Elephantine, of which the outside measure of the roof was 21 cubits long, 14 cubits wide, and 8 cubits high. But the inside measure of the temple was 18 cubits and a fist long, 12 cubits wide, and 5 cubits high. But though Herodotus calls this a monolithe temple, we may reasonably understand, not that the whole was cut out of one

single stone, but that each of the parts was a single stone, that the roof, the floor, each of the walls, each of the columns, and each of the intercolumnar walls, was one single stone.

Now, if we are to understand that the front elevation of this temple of Sais was 21 cubits long and 8 cubits high, and, supposing that it had four columns in front, and therefore four intercolumnar walls, two on each side of the doorway, we may safely draw the portico as it stood when Herodotus saw it; and if we then compare the measurements of the parts with the stones in the British Museum, we shall find it more than probable that we there possess the two obelisks which stood in front of this little temple, the capital of one of its columns, and two of the intercolumnar walls, and that a third intercolumnar wall is, or at least was, in Rome, as published by Ficorini, in his Vestigia di Roma. All these blocks are of hard basalt, beautifully cut and polished; brought from the quarries near the city of Elephantine, as Herodotus tells us. Judging from the sculptures, these basalt quarries had not been worked before the time of the kings of Sais, by whom this beautiful stone was much used; and the numerous basalt statues in the Museum were mostly made during their reigns,—many of which are, no doubt, those mentioned by Herodotus as standing in the neighbourhood of this most remarkable monolithe temple.

No. 136. The Capital of a Column, formed like a single bell-shaped flower, with numerous fluted leaves. It is 13¼ inches high, and carries a square-piece at the top which measures 26 inches each way. The diameter of the column was 14½ inches; and the column to which this capital belonged may have been between 7 and 10 feet high. It is of basalt, and may indeed have formed part of the temple which we have been describing. It is unlike the usual

Egyptian capitals; but nearest to those formed of a single papyrus flower, of which we have specimens in Karnak. It very possibly owes its peculiarity to the Greek taste, which had already begun to change the character of Sais and the western side of the Delta.

No. 20. A Slab of Black Basalt, highly polished. It is 48 inches high by 40 inches long, and beautifully carved on both sides. The arrangement of the sculpture is such that, by comparing it with the temples, we know it to be, small as it is, a complete intercolumnar wall, belonging to a diminutive temple, probably that seen by Herodotus, which we have been describing. It was carved in the reign of Hophra or Psammetichus III, who is spoken of in the book of Jeremiah as fighting against Nebuchadnezzar, king of Babylon. He lived about B. C. 590.

The first side has a row of asps along the top, forming a frieze. Beneath this is a broad blank space. Lower down is a single line of hieroglyphics; then three pictures; and lastly, a broad border formed of a few horizontal lines with numerous short vertical lines reaching almost to the bottom of the slab. These are the known peculiarities which fill up the spaces between the columns in the larger temples. In the first picture, Hophra, on his knees, holds a small pyramid in one hand, which he is presenting to the serpent, a god to be feared, whose anger he would appease. In the next picture he holds in each hand a small cone, which he is presenting in worship to a god with a human figure and two bulls' heads. In the third picture the figure of the king is broken away, but the god whom he is worshipping has a human form. The skull of this god is like that of Rameses and Thothmosis, and the old ruling class, while the skull of the king is like that of the lower class. These last two gods have each a sword in his hand, and are the gods of punishment, the Cabeiri, of whom we shall see

more on the papyri and mummy-cases, and whom we have not met with before. In each case the king's name and titles are written over him; and in the first case among the hieroglyphics a vulture, meant for Mout, *the mother*, the name or title of the good serpent, or goddess, is whimsically presenting the characters for life and victory to an eagle, which is part of the word "king," the title of Hophra.

On the second side, which is much less perfect, the frieze at the top is a row of vultures.

Fig. 51.

In the first oval the characters are Ra, H, B, pronounced Hophra. (See Fig. 51.) In the second oval the name is Psammetichus.

Drawn in Young's Hieroglyphics, Pl. 7, 8, 10, and in Arundale and Bonomi's Gallery, Pl. 45.

No. 111. A Colossal Statue, in black basalt, of a Man kneeling. With the base it is 6 feet high. It is the figure of a priest, unclothed, and without a beard; but, nevertheless, it has received the usual blow at the chin. He holds between both hands a small shrine, which rests on his knees. Within the shrine is a small statue of Osiris. (See Fig. 52.)

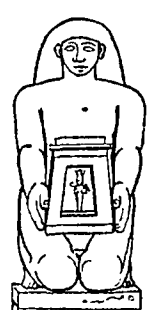

Fig. 52.

The priest bears the name of Hophra, and he, no doubt, lived in that king's reign. The shrine is dedicated to Osiris, god of the temple and lord of Sais, which city was then the seat of government.

As a work of art, it is marked with a false delicacy and an affectation of youth and beauty. The muscles are puffy, and those lines which should mark grace are exaggerated, so that the figure is deformed with fat. These are the characteristics of the statues of

this age. It is highly polished, and the hieroglyphics are well cut.

The head is that of the old ruling class of Egyptians, while the head of the king on the slab last described is of the lower class. The difference may be explained by supposing that this massive colossus was sculptured in the basalt quarries near Syene by a southern sculptor, while the slab, which was cut out of the same quarries, was, in all probability, sent down the Nile, plain, or at least half-finished, to have the hieroglyphics and figures cut upon it by a sculptor of Sais, where the temple stood. Thus we learn that the kings, and indeed all classes in Lower Egypt, either had, or were supposed to have, the skull formed like the labourers of the Thebaid, not like the kings of Thebes.

The hieroglyphics are published in the Papers of the Syro-Egypt. Soc.

No. 600. The Back and Shoulders of a broken Statue, of sienite, with part of the hair, which is tied into a tail and rests on the back. It bears the name of king Hophra. It was brought from Karnak.

Hieroglyphics in Egypt. Inscript., Second Series, Pl. 40 c.

No. 3. A Large and most Massive Sarcophagus, of red granite, with straight sides and arched lid, measuring 8 feet 1 inch in length, and 3 feet 3 inches in breadth. On each side is the deceased worshipping nine gods, besides two out of the four lesser gods of the dead. These eighteen gods are:—1. Chem, or Egypt, with the double crown; 2. Osiris, with the crown of Upper Egypt; 3. Anubis, with a dog's head; 4. Horus, the son of Isis, with a hawk's head; 5. Isis, the great mother-goddess, with the throne

on her head; 6. Nephthys, with the altar on her head; 7. a goddess named Soneb; 8. Seb, father of the gods; 9. Neith, the great mother of the gods, with a vase on her head; 10. Horus-Ra, or Arocris, with the sun on his hawk's head; 11. a third Horus, or Thora, with a scarabæus on his head; 12. a second Anubis, with a dog's head; 13. Thoth, lord of the city of Oshmoonayn, with an ibis' head; 14. a second Neith, the great mother-goddess; 15. Selk, with the scorpion on her head, she is a second Isis; 16. Sate, or a third Isis; 17. Mo, the god of truth, with an ostrich-feather on his head; 18. a goddess of evil, named Typhon.

At the foot of the sarcophagus, Isis, with outstretched arms, holds up in one hand the character for life, and in the other hand a mast and sail, figurative of breath, or spirit. Beneath her is the sun in a boat, and on the sun a scarabæus. At the head of the sarcophagus, two heads, rising out of the ground, hold up each a long arm (as in Sarcophagus, No. 66, page 109), and on each hand stands a little man pouring out a libation to the god Ra. On the lid is Neith, between Isis and Nephthys, each placing her hands on a ring upon the ground, and also the four lesser gods of the dead. On the lid also is the head of the deceased person with a beard which has the end slightly curled forwards.

We remark that in this long list of gods we find neither Amun-Ra of Thebes, nor Pthah of Memphis, nor Serapis, nor Kneph, nor Athor, nor Chonso, nor Mandoo.

The tomb near the pyramids out of which this sarcophagus was taken is called Campbell's tomb, from the name of its discoverer, and is remarkable for an arch formed by wedge-shaped stones, on mathematical principles. The tomb is of the reign of king Hophra; and no doubt the sarcophagus is of the same age. Of the wicked Typhon we may add, that the tempestuous wind spoken

of in Acts xxvii. 14, is in the original called a Typhonian wind.

Published in part in Egypt. Inscript., Pl. 74-77.

Nos. 537-546. Ten Long Slabs of Limestone, together about 30 feet long, which hold one line of hieroglyphics. At one end is the figure of a man spearing the great serpent, typical of sin or death; and at the other end is a man spearing a scarabæus. It is part of a tomb. The name of the deceased is Hophrameret, or *beloved by king Hophra*, in whose reign he lived.

The same great serpent of evil, and the victory over it, are shown six centuries earlier among the sculptures on the sarcophagus of Oimenepthah I, in Sir John Soane's Museum. The spearing the scarabæus would seem to be meant for a rival attack upon the principle of goodness.

No. 371. A Small Tablet, painted, not sculptured, with two men and two women worshipping the sacred asp, with swollen chest, as a goddess, with the crown of Amun-Ra on its head. (See Fig. 53.) This is the serpent of good, and must be distinguished from the serpent of evil, on the slab last mentioned, and which is worshipped at a later age on Tablet No. 402. As is usual, the tight dress of the women does not allow them to part their knees, hence they kneel on both knees, while the men kneel on one.

Published in Young's Hieroglyphics, Pl. 50.

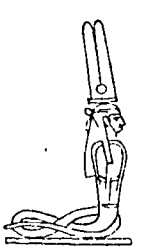

Fig. 53.

No. 504. A Small Kneeling Statue, in granite, of a Priest, 12¾ inches high. He is sitting on his heels, and holding on his lap a slab, on which sits a cynocephalus, or dog-headed monkey. On the slab is the name of king

Hophra, while the hieroglyphics on the back and on the base have the name of the priest himself, which may be translated *beloved by Psammetichus I.* The head of the man and the face of the monkey are broken off.

The inscription is published in Egypt. Inscript., Pl. 112; and the figure in Trans. R. Soc. Lit., vol. i. Pl. 4, and in Arundale and Bonomi's Gallery, Pl. 55.

No. 83. A Fragment of a Kneeling Statue, in basalt, of a Priest, the size of life, holding on his knees a small shrine with the figure of Osiris. On the back are three lines of hieroglyphics, round the base two, and on the shrine six. It bears the name of king Hophra. The head is wanting.

The inscription is published in Egypt. Inscript., Pl. 111.

No. 39. A Sarcophagus, of white limestone, in form of a mummy, made to lie on its back, with the figures upon it painted, as is common on the wooden mummy-cases, and not carved, as is usual with those of stone. The paintings have been much disfigured, particularly those on the top. On each side is a sacred eye, and the four gods of the dead, which have been in part restored by a modern hand, though not correctly. Those which should have the heads of the hawk and the ape have now human heads. At the foot is a Nilometer and goddess, and at the head a second goddess.

No. 326. A Slab of Limestone, 34 inches long, with a procession of mourners walking to a tomb. Four men are carrying along a tall box by means of two poles resting on their shoulders, on which it stands. Beneath the box walks a child, throwing dust upon his head, as chief mourner. They are followed by three men and another child, also throwing dust upon their heads; then by two

men, and then by five women, showing grief in the same way. One of the women is stooping to the ground to pick up dust.

No. 478. A Small Pyramid, measuring in the base 13 inches square. (See Fig. 54.) It bears the name of king Nantof, whose place in history is very doubtful. He was probably a petty king or priest of some city, not a king of Egypt. He can by no means be allowed to be the very early king of Memphis of that name, mentioned in the Tablet of Karnak; but, from the similarity of a group of characters which forms part of his name, with the name of the queen of Hophra or Psammetichus III, we must suppose that he lived shortly before the Persian invasion.

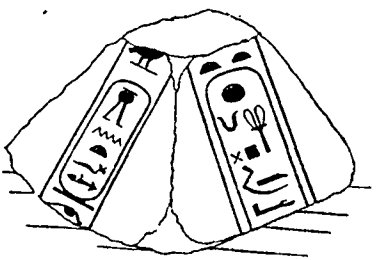

Fig. 54.

Published in Egypt. Inscript., Pl. 47.

No. 477. A Small Pyramid, on a base 20 inches square. On each of two sides is a sunk bas-relief of a man on his knees holding up both his hands in prayer.

No. 479. A Small Pyramid, on a base 16 inches square. On each of the four sides are two figures in the act of prayer. On one is a scarabæus with its wings stretched out as in flight.

No. 468. A Small Pyramid, on a base 14 inches square. On one side is Horus-Ra in a boat. On another side is Horus-Ra as a hawk.

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NOTE.—These small pyramids were votive offerings to the temple, and probably so used from the close resemblance of the word TEI, *a gift*, to the word TAU, *a hill*, or *pyramid*. On the Slab No. 20, king Hophra is presenting to the god a small cone, which in the same way represents a hill, and thus the word "gift."

No. 17. A Colossal Mummy-shaped Sarcophagus, in green basalt. The head has a platted beard. The hands, which are crossed on the breast, hold the characters for Life and Stability. Two lines of hieroglyphics run down the middle of the lid on to the very instep, and thus show that it was meant to stand upright against the wall. At the head of the hieroglyphics is the goddess Neith with outstretched wings. It is dedicated to Osiris and to Pthah-Sokar-Osiris, and mentions the gifts to the temples in Memphis, in honour of Seb-si deceased, who was buried in the sarcophagus, and was a priest of the god Pthah, and beloved by the goddess Neith. His name may be translated "Son of the god Seb."

From the style and material it would seem to belong to the time of the kings of Sais.

Inscription published in Egypt. Inscript., Second Series, Pl. 34.

No. 33. A Sarcophagus, of green basalt, in the form of a Mummy. The head has a beard, slightly curled forward at the end. There are three lines of hieroglyphics down the front with an inscription in honour of a deceased lady named Onech, or *Life*, who was buried in it. She was the daughter of a man named Pet-Isis. This is not the only instance of the head on a mummy-case and the person buried in it being unlike in sex. On the top also are cut the figures of the four lesser gods of the dead. The position of the two dogs on the instep shows that this

mummy-case was made to lie down. The custom of placing the mummy-cases cannot have been the same in different tombs and temples.

From the style it is no doubt of the age of the kings of Sais.

Published in Egypt. Inscript., Pl. 23.

No. 134. A Small Figure of a Priest kneeling upon a square block, holding between his hands a shrine having the figure of a goddess within a niche. This is a priest of the order called Pastophori, and the goddess is "Neith, the lady of Sais." His name is Hanata, named perhaps after the armed goddess Anata of the Tablet No. 191. He also bore the name of Nephra-men, or *in the service of Nephra.* This statue was made in the reign of king Amasis, whose first name was Nephra. It is 23 inches high, and of polished basalt. The limbs are of the full swollen form common to statues of this age.

The characters in the first oval of the king's name (see Fig. 55), which is the only one in this figure, are Ra, N, B, or Nephra; those in the second, A, M, Neith, S, T, by the Greeks called Amasis. Nephra may be translated "the boatman of Ra," a not unnatural title when we remember the great importance given to the ceremony of taking out the statues of the gods in the sacred barges on the Nile.

Fig. 55.

The hieroglyphics are published in Egypt. Inscript., Pl. 16.

No. 86. A Sarcophagus, of highly polished basalt, without the lid. It is slightly shaped to the body, and is 7 feet long. One line of hieroglyphics runs round it, bearing the first name of king Amasis. In this sarcophagus was buried the priest whose statue was last described, No. 134. The

king's first name, Nephra, is here spelt Nemphra. The M P are here used for B, as elsewhere N T are used for D, when Darius is spelt Ntariosh. Thus the name becomes Nebra, as it is spelt on the last monument.

Drawn in Trans. R. Soc. Lit., vol. i. Pl. 8.

No. 835. A Limestone Tablet representing the wife of king Amasis worshipping Amun-Ra, the king of the gods. She holds in each hand a systrum, or musical instrument. Behind her stands a priest with shaven head, holding an ostrich-feather in his hand. He is named the great high-priest Shishank.

Her name is spelt O, N, S, Ra, ouB, B. (See Fig. 56.)

Fig. 56.

Of this, the latter half is Vaphra, the first name of Psammetichus I. The first half is Ones, or perhaps Hanes, a name which may have been borne by former queens of Egypt, from whom the city of Tape-Hanes, called by the Greeks Daphnæ, received its name. We may call her Hanes Vaphra. Compare Isaiah xxx. 4 and Jeremiah xliii. 9 with 1 Kings xi. 19; where the city is named Hanes, and the queen Tape-Hanes.

Published in Egypt. Inscript., Pl. 96.

No. 32. A Large Sarcophagus, with straight sides, 8 feet 6 inches long, covered outside and in with hieroglyphics. It was made for the queen of Amasis, the Egyptian king who was reigning when Cambyses the Persian marched against Egypt. On the top of the lid lies the figure of the queen, bearing at the same time the name of the goddess Athor, the crown of Amun-Ra, and the sceptres of Osiris. She is thus a trinity in herself. Within the sarcophagus, both on the floor and on the roof, is the figure of a goddess. That on the floor is the goddess of Amenti, the abode of the dead. She is known by the

hawk and ostrich-feather on her head; she has outstretched arms to embrace the deceased. The goddess on the roof is the vault of heaven, with three balls or planets on her body, one on her breast, one at her middle, and one between her ancles. The queen is called the daughter of Psammetichus II, and of his wife Neith-acoret, or Nitocris. This royal marriage may have helped the usurper Amasis to overthrow her brother Hophra, or helped him to establish his own throne, if the marriage took place after he had made himself king. She is called, in the usual style of Eastern compliment, "the morning star," "the evening star," "the new moon," with other equally poetic names. Besides the name of the queen and that of her mother, we have a third queen's name, Toshat, who seems to have been her grandmother, and therefore the wife of Necho II.

There are some alterations to be noted among the hieroglyphics, which seem, however, to have been made by the original sculptor. In many places he had at first used the masculine termination to the pronoun, writing NTOF, *he*, which he afterwards changed into NTOS, *she*. After he had written the name Psammetichus in letters of one size, he crowded into the oval, in letters of a smaller size, the name Menkera. In the same way, into the queen's name he afterwards crowded some smaller characters, which may be read as Amun-Ra, and into her mother's name, characters meaning perhaps Daughter of Amun-Ra. The sarcophagus was brought from the queen's tomb in the valley in which the queens were usually buried, on the north-west side of the Nile near Thebes. She was sent there to be buried while her husband was reigning in Sais in the Delta. Her husband's tomb has also been found among the kings' tombs near Thebes.

Parts of the inscriptions are published in Egypt. Inscript., Pl. 57, 58, 59, 116, 117, and 118.

No. 121. The Bust of a Broken Statue, without head or arms, the size of life. The muscles of the chest are remarkably well formed. It is of a close-grained white sandstone, so fine that it looks like marble. There are hieroglyphics at the back, but no king's name to fix its date.

No. 525. Part of a Sarcophagus, of polished basalt, shaped to the body, but wanting the head and shoulders. A single line of hieroglyphics, which runs down the front, tells us that it belonged to a priest named Nesatu, a priest of Imothph the son of Pthah, in the temple of Memphis. It was made to stand upright on its feet, which seems a more modern fashion for the stone mummy-shaped sarcophagus; although, as Herodotus tells us, it was then an old fashion with wooden mummy-cases. This fragment was taken out of the tomb near the pyramids which has been called Campbell's tomb. (See No. 3, page 97.) The granite sarcophagus which this tomb was made to receive is of the age of Hophra, and this sarcophagus may well be a few years more modern.

No. 94. A Flat Basin, or Altar of Libations, of dark granite, 32 inches long by 20 inches wide and 4½ thick. The various articles of food are carved within the slightly hollowed top. It has a spout on one side. The hieroglyphics round the top contain the first name of king Amasis, which, however, has been purposely cut out. It was brought from Sais.

No. 28*. A Circular Basin, made of a slab of polished basalt, 31 inches across and 5 inches thick. It has two handles, on each of which is the head of the goddess Athor with cows' ears and a shrine on her head.

From the material we judge it to be of this age. (See No. 28, and No. 465.)

The shrine on Athor's head is her name; it is the temple of Horus, written in Coptic, EI-T, HOR. This is more clearly seen in her hieroglyphical name when it forms part of an inscription. (See Fig. 60.)

No. 70. The Sitting Figure of a God, in basalt, holding before him, with both hands, a small figure of king Amyrtæus. The god's head has been broken off, and there is no inscription to tell us which of the numerous gods Amyrtæus looked upon as his patron. It measures 2 feet 11 inches from the shoulder to the ground. The thighs are too short, as in the older sitting statues. The muscles in the legs and arms are feeble and undecided, but not puffed, as in the statues made under the kings of Sais. The king's short apron is held forward by a wooden frame, as in the Statue No. 61.

Fig. 57.

The characters in the second oval of his name are (see Fig. 57), Joh, the moon, for A, M, A, Hor (?), T, K. This seems meant for the king who, jointly with Inarus, rebelled against Artaxerxes Longimanus, and was by the Greeks called Amyrtæus. But his history is not without difficulties, because, from his numerous monuments, he seems to have been much more important than the Greek historians have described him.

The figure is drawn in Trans. R. Soc. Lit., vol. i. Pl. 5.

No. 523, and No. 524. Two Small Obelisks of Black Basalt. They have been broken at the top, and are now only 8 feet high. When perfect they may have been about 12 feet high. They bear the name and titles of king Amyrtæus, living like Ra, beloved by Thoth, the great lord of Oshmoonayn. The hieroglyphics are well cut, and the surface is highly polished.

Part of the inscription is published in Trans. R. Soc. Lit., vol. ii. Part 2.

It is difficult to resist the conjecture that these two basaltic obelisks were made to stand in front of the small basaltic temple of which the two Slabs, Nos. 20 and 22, were two of the intercolumnar walls. (See page 94.)

No. 10. A Large Sarcophagus, cut out of a block of breccia, formed of pieces of granite and porphyry, of various colours. It measures about 10 feet 3 inches long by 5 feet 4 inches wide, and is 3 feet 9 inches in depth. One end is slightly rounded. It has no lid. It is covered with hieroglyphics of which the characters are nearly 20,000 in number. It bears the name of king Amyrtæus deceased, and the inscriptions describe a variety of religious ceremonies. In some parts the characters are so arranged that the reader follows the backs of the animals instead of meeting their faces, as is usual in the best inscriptions.

On the inside are sculptured, at the rounded end or head, the goddess Nephthys with outstretched wings, and at the flat end or foot, the goddess Isis with similar wings. On the sides are the four lesser gods of the dead, namely,—

Amset, *the carpenter*, with a man's head.
Sotef, *the cutter*, with a jackal's head.
Hepi, *the digger*, with an ape's head.
Snouf, *the bleeder*, with a hawk's head.

On the outside there are, for the most part, four rows of figures besides the numerous lines of hieroglyphics. The figures are gods, men, asps, and other animals; and the procession of sacred barges on the Nile carrying out the statues of the gods. (See Fig. 58.) In the decree on the

Fig. 58.

Rosetta Stone the statue of king Ptolemy Epiphanes is ordered to be carried out in this procession with the statues of the other gods. (See page 121.) One of the larger figures is that of Oben-Ra, a new god, probably formed by the Persian corrupt pronunciation of the name of Amun-Ra. Another is the scarabæus, Horus-Ra, rolling before him a ball of dirt, figurative of the sun. (See Fig. 47.) Among the smaller figures are the Cabeiri, the gods of punishment, each holding a sword, whom we see more of on the papyri and mummy-cases, and a procession of priests, each carrying a palm-branch.

This beautiful block of porphyritic-breccia was probably taken from the porphyry quarries near the Red Sea. It has been popularly called the sarcophagus of Alexander the Great; and it may perhaps have been used a second time for that monarch, enclosing the golden coffin in which he was buried by Ptolemy Soter. At some yet later period it was bored with holes, as we now see it, to fit it for a bath. It was found in the monastery of St. Athanasius in Alexandria, which probably stood on the spot of the royal burial-place.

Part of the inscription is published in Egypt. Inscript., Pl. 28-32, and the form of the sarcophagus in Trans. R. Soc. Lit., vol. i. Pl. 6.

No. 66. The Broken Side of a Sarcophagus, in basalt, of which the other side is in the Ashmolean Museum at Oxford. On the top of the sculpture is a border formed of three trees, and an Anubis in the form of a couching jackal, repeated alternately. The figures are priests making libations. One group is a head rising out of the ground, holding up a long arm, and on the hand stands a small man, who pours out a libation on the head of the god Ra. The owner of this sarcophagus was a priest, perhaps named Pet-chor-ei, or *belonging to the great temple.*

It was probably made while Egypt was under the Persians, as the sculpture has much that is like the sarcophagus of Amyrtæus.

Published in Egypt. Inscript., Pl. 40, 41.

The other half, from the Museum at Oxford, in Second Series, Pl. 76.

No. 133. A Solid Slab, of black sienite, 28 inches long by 19 wide. In the middle it is hollowed into a basin $2\frac{1}{2}$ inches deep for sacrificial purposes. A line of hieroglyphics runs round the top, and a second round the side. It bears no king's name. But as it is in honour of a priest who bears the same titles as the owner of the broken Sarcophagus No. 66, it may be supposed to be of about this date. The mention also of the god Mandoo would lead us to think it is not earlier.

Published in Egypt. Inscript., Second Series, Pl. 37.

No. 467. A Small Square Shrine, in limestone, with a pyramidal top. It is 19 inches high. Each side represents a doorway or recess, bordered with a line of hieroglyphics. Within each recess is a tablet, with five lines of hieroglyphics, and above each tablet appear the head and hands of the deceased, who may be supposed to be on his knees, holding it up. The dedications are to Osiris, Horus-Ra, Chem, and Amun-Ra; but the name of Amun has been partly cut out. In one place it would seem to have been dedicated to Amun Oben-Ra. It has been all painted yellow, except the man's flesh, which is red.

Published in Egypt. Inscript., Second Series, Pl. 42.

No. 152. A Tablet, 35 inches high, dated in the year Ten, and dedicated to Osiris, ruler of Amenti, and Anubis, lord of Thebes. It has nine lines of hieroglyphics, beneath which is the deceased lady sitting, holding a lotus flower

to her nose. Before her is a table of food, consisting of a cray-fish, a leg of a stag, a goose, and loaves; four daughters are dutifully presenting these eatables to her. She had lost two sons, each named Mandothph, or *dedicated to the god Mandoo.* It was brought from Abydos, the ancient This.

The modern style of the sculpture, the border round the whole, and the date of the year, without saying in what king's reign, would lead us to think that it was made under one of the foreign conquerors of Egypt, perhaps Artaxerxes Longimanus, in B.C. 454. Before this time the god Mandoo had risen into importance, and a native king of the name of Mandothph had held the throne for two years against the Persians.

Published in Egypt. Inscript., Pl. 13.

No. 22. A Slab, of highly polished black basalt, sculptured like a wall to stand between two columns in the portico of a temple; probably the small temple at Sais, described by Herodotus, and mentioned in page 92. It is $48\frac{1}{2}$ inches high by $37\frac{1}{2}$ long. The sculpture on each side represents king Nectanebo, a native sovereign, who held Egypt for a few years against the Persians, about the year B.C. 370. He is on his knees presenting his offering to the gods. The offering is a small cone, which is used to represent a gift, because of the similarity between the words TEI, *a gift*, and TAU, *a hill.* Many such cones or gifts, made of baked clay, are in the Museum.

The friezes and ornaments are the same as those on the Slab No. 20 in this Museum, a slab of the reign of Hophra, to match which this must have been certainly made. As on the Slab No. 20, the gods' features are those of the old ruling class, while the kings' are those of the lower class. As this is the smaller of the two it probably stood farther from the doorway, and between the last column and the

wall. The temple was probably built in the reign of Hophra, but the inscriptions and sculpture on the slabs were interrupted by the Persian rule in the country; first, for a hundred years between Hophra, whose name is on one slab, and Amyrtæus, whose name is on the obelisks; and then again for a hundred years till the time of Nectanebo, whose name is on this slab.

Fig. 59.

The characters in the first oval of his name are Ra, Ho, K, perhaps Hokra, *the soldier of Ra.* Those in the second oval are N, E, Ch, T, A, Neb, Fo. (See Fig. 59.)

Published in Arundale and Bonomi's Gallery, Pl. 45, and in Young's Hieroglyphics, Pl. 7, 8, where another part of the intercolumnar wall, with the name of Nectanebo, is republished from Ficorini's work.

No. 44. The Upper-part of a Statue, of dark sienite, of King Nectanebo, 30½ inches high. The arms, nose, and the asp which ornamented the forehead, are broken off. He had no beard. His first name is written on his belt. It was found near the pyramids.

Drawn in Arundale and Bonomi's Gallery, Pl. 45.

No. 800. An Altar, of sandstone, in form of a slab upheld by two supporting walls. It may perhaps have been originally a solid block from which part has been cut away. It is 16 inches high, and measures at the top 31 inches by 15. On the front are figures of two cows walking among papyrus plants. The top is slightly hollowed to receive a liquid; and we may remark of this as of all the sacrificial slabs in the Museum, that, unlike the Greek and Roman altars, which were made to receive a charcoal fire, they are all so hollowed that they might hold water.

No. 23. A most Massive Sarcophagus, of black sienite, without a lid. It measures 9 feet long, 4 feet 5 inches wide at the head, and 3 feet 10 inches wide at the foot, and is 3 feet 11 inches high. The end for the head is slightly rounded. The other end and the two sides are flat. It was made for Hapimen, a learned scribe in the service of the army. His name means "the servant of Apis." The writing on the outside is in large characters, few in number. The six figures are, the two gods Anubis, one with the head of a dog, and one with a man's head, and the four lesser gods of the dead, Amset, *the carpenter*, Sotef, *the shaper*, Hepi, *the digger*, and Snouf, *the bleeder*. On this monument these four gods have all human heads, as they have on the sarcophagus of Amyrtæus. Two large eyes represent the all-seeing Providence. At the rounded head of the sarcophagus the goddess Nephthys is kneeling, with one hand on a ball; and at the foot, Isis is in the same position. The ball is borrowed from that rolled before him by the scarabæus in Fig. 47, and was understood to mean the sins of mankind, which the goddess is kindly rolling away from us. So it is explained by St. Ambrose on Luke x. 113.

Fig. 60.

On the inside the figures are—

1. The god of the Nile.
2. Horus-Ra with a hawk's head and the sun on it.
3. Athor with the full moon between cows' horns. (See Fig. 60.)
4. Anubis with a dog's head.
5. Horus with a hawk's head and the double crown. (See Fig. 61.)
6. A second Anubis with a dog's head.
7. Selk with a scorpion on her head.
8. Isis with the full moon between cows' horns.

9. Kneph with ram's head and horns and the double crown.

Fig. 61.

10. A goddess with the crown of Lower Egypt.

11, 12, 13. A group of three gods without distinctive characters.

14. A god named the king of Upper Egypt, with the crown of that district.

15. Osiris shaped like a mummy, with the same crown, but with ostrich-feathers up each side.

16. Kneph-Ra with a ram's head and horns, and the sun.

17. Pasht with a cat's head.

18. A large eye.

19. Neith with a globular vase on her head.

20. Pthah shaped like a mummy, standing under a canopy.

21. A group of three asps.

Every god with a human form holds an Anubis staff in his hand, as seen in Fig. 60, and Fig. 61.

At the bottom lies a figure of a goddess with arms outstretched to receive the deceased, with her feet not, as usual, in profile, but with the toes turned out and the heels touching.

It bears no king's name, but the drawing of the figures would mark it as of the time of the Persian conquerors of Egypt. The gods are those of Memphis rather than Thebes. It was brought from Cairo.

Part of the outside is published in Egypt. Inscript., Pl. 44, 45.

No. 59*. A Noble Hawk, 35 inches high.

No. 784. Another, 18 inches high, in sandstone, with the head restored.

No. 501. Another, 14 inches high, in limestone.

No. 480. A Lion-headed Hawk, 12 inches high, in sienite.

No. 847. The Fore-part of a Colossal Foot, of white marble, measuring 3 feet 3 inches across the tread, and therefore belonging to a statue about 58 feet high. It is of good Greek art, and of Greek marble from the island of Paros, not broken off a whole foot, but perfect as it is. It was found in Alexandria, and, in all probability, formed part of the colossal statue of Serapis which was made under the Ptolemies, and destroyed in the reign of Theodosius I. This statue was built of wooden beams clothed with plates of metal and drapery, and these marble toes may have peeped from under its long robe. This foot was sent to England by Mr. A. C. Harris.

No. 790. Lid of a Mummy-shaped Sarcophagus, in arragonite or alabaster, 6 feet 7 inches in length. The face is full, and almost puffed. It has no beard. Six lines of hieroglyphics down the middle mention the deceased as bearing a name which means "in the service of the two benevolent gods," that is, of Ptolemy Euergetes and his queen. Above this writing is a group of Osiris, Isis, and Horus, one of the more usual of the Egyptian trinities. By the side are ten gods. First the four gods of the dead, namely,—

Amset, with human head,
Hepi, with ape's head,
Smotef, with jackal's head,
Snouf, with hawk's head,

where it will be seen that the heads are not distributed among these gods in the same order as on the sarcophagus of Amyrtæus. Then follow four gods with human heads, and then Anubis and Horus. Near the feet are the goddesses Isis and Nephthys kneeling, with a signet ring on the ground before each, in place of the balls which they roll in No. 23. While the greater part of the writing is read downwards from the breast to the ancles, that small part which is on the instep is read the other way, from the toes to the ancles, showing that this mummy-case was not meant to stand upright, but to lie down on its back.

Published in Egypt. Inscript., Second Series, Pl. 27.

No. 90. A Massive Slab of Dark Sienite, 8 feet long, bevelled at the edge, being the lid of a sarcophagus. On it lies the figure of a woman in high relief, in European dress. She is 7 feet high. Her arms lie upon her, crossing at the wrists, as they are usually placed in the embalmed mummies. The head is broken off. The feet are too short, because there was not stone enough for the sculptor to give them the full length. On a doorway at the western corner of the area of the temple of Karnak is a figure of Ptolemy Euergetes II. in nearly the same dress.

No. 2. A Mummy-shaped Sarcophagus, of arragonite, made to stand upon its feet, which would seem to be the more modern way of keeping the stone mummy-shaped sarcophagi. It is 5 feet 10½ inches long, with five lines of hieroglyphics down the front. The face was once gilt. It has no beard. It belonged to a priest named Peten-isi, or *devoted to Isis*. The thickness of the stone is about 3½ inches at each end, and therefore it held a man less than 5 feet 3 inches in height. It was brought from Thebes.

The hieroglyphics are published in Egypt. Inscript., Pl. 23.

No. 47. A Mummy-shaped Sarcophagus, of arragonite, 6 feet 3 inches long, without any hieroglyphics. It may therefore be supposed to be unfinished. The face has no beard. It is of the same style as the Sarcophagus No. 2, and no doubt of the same age. From Tana, near Hermopolis.

No. 852. A Slab of Black Sienite, measuring 3 feet 6 inches by 2 feet 8 inches. On it is a figure of Mercury in good Greek workmanship. (See Fig. 62.) His right-hand holds up the caduceus with the fingers neatly grasping it, while from the left-hand hangs a lyre, though the thumb and fingers are straight, and not clenched so as to be able to hold it. On his head is a flat hat, and over his left shoulder hangs a small piece of drapery, with stiff zigzag folds. The stiffness of this drapery, of the hair, and of the left-hand, joined to a figure otherwise so well formed, proves that the Alexandrian artist was imitating the style of the very ancient sculptures. From the coins of Antigonus and his son Demetrius we learn that this fashion of imitating the more ancient statues was in use among the Greek artists in the time of the first Ptolemies. This slab was found in the city of Canopus, where Ptolemy Euergetes built a temple, and it was perhaps made in his reign. It is called the pseudo-antique style. The Museums of Europe contain several statues of Egyptian priests made by Greek artists, with a yet more marked

Fig. 62.

aim at copying the stiff style of the ancients. See Clarac, Musée, Pl. 696, No. 1641.

Engraved in Dr. Lee's Ædes Hartwellianæ.

No. 378. A Funereal Tablet, 21 inches high, dated in the seventh year, on the seventh day of the month of Mechir, probably in the reign of Ptolemy Philopator, who is mentioned in line four. The deceased was born on the twenty-second day of Mechir, and died, aged fifty years, six months, and five days. The seventy days mentioned in line nine are the days of embalming. That number of days, according to Herodotus, was allowed between the death and the funeral; and we are told in the book of Genesis, that, when Jacob died in Egypt, the mourning lasted seventy days. In line four are mentioned Osiris and the gods Euergetæ, and the gods Philopatores, with Isis and Osiri-Api, or Serapis, by which the etymology of this latter name is explained. The names within the oval rings are probably those of chief priests in the city of Memphis. In the earlier centuries of Egyptian history it is not always easy to determine whether the sovereign priest of a capital city is king of all Egypt, or only of his own temple; but in this case there is no doubt, for while a Ptolemy was reigning in Alexandria the names within these rings cannot belong to a king. At the foot was once an enchorial inscription in black ink, which is now worn off.

Published in Egypt. Inscript., Pl. 48.

No. 24. A Slab of Black Basalt, with inscriptions in three kinds of writing, known by the name of the Rosetta Stone, from the place where it was found by the French engineers in A. D. 1799. It was by the help of these inscriptions that the hieroglyphical writing of Egypt, which had hitherto been an unknown character, was first read

by Dr. Young and Champollion. The first inscription, which is in part broken, is in hieroglyphics, the second is in enchorial, or common writing, and the third is in Greek. This last translates for us the others.

It is a decree of the priests in honour of the young king Ptolemy Epiphanes, when he came to the age of fourteen, and was allowed to take upon himself the reins of government. It is dated in the ninth year of his reign, or B. C. 196.

The following is a translation of the Greek inscription:—

"In the reign of the Minor, on his taking upon himself the kingdom from his father, the glorious lord of kingdoms, the establisher of Egypt, pious in matters of religion, more powerful than his enemies, regulator of the life of men, lord of the cycles of thirty years, like Vulcan the great king, like the Sun, the great king of the upper and lower regions, son of the gods Philopatores, whom Vulcan approved, to whom the Sun gave victory, a living image of Jupiter, son of the Sun, Ptolemy, immortal beloved by Phtha —— in the ninth year;

"Aetos, the son of Aetos, being priest of Alexander and of the gods Soteres, and of the gods Adelphi, and of the gods Euergetæ, and of the gods Philopatores, and of the god Epiphanes most gracious; Pyrrha, the daughter of Philinus, being prize-bearer of Berenice Euergetes: Areia, the daughter of Diogenes, being basket-bearer of Arsinoë Philadelphus, Eirene, the daughter of Ptolemy, being priestess of Arsinoë Philopator;

"On the fourth day of the [Macedonian] month Xandicus, on the eighteenth day of the Egyptian month Mecheir—A DECREE.

"The high priests and the prophets, and those who enter the sanctuary on the robing of the gods, and the Pterophoræ, and the sacred scribes, and all the other priests assembled from the temples of the land, to meet the

king at the ceremony of taking upon himself the kingdom of Ptolemy immortal, beloved by Phtha, god Epiphanes most gracious, which he received from his father, being assembled in the temple at Memphis on the day aforesaid, declared;

"WHEREAS King Ptolemy immortal, beloved by Phtha, god Epiphanes most gracious, son of King Ptolemy and Queen Arsinoë, gods Philopatores, has in many things benefited the temples and those who are in them and all who are in office in his kingdom, being a god, the son of a god and of a goddess, like Horus the son of Isis and Osiris, the avenger of his father Osiris, being benevolently disposed towards divine affairs, has laid in the temples tributes of silver and corn; and has incurred great expenses for the sake of bringing Egypt into a state of tranquillity, and of establishing the temples; and has benevolently exerted himself with all his powers; and of the existing Egyptian tributes and dues, some he has altogether remitted, others he has lightened; so that the people and all others should be happy throughout his kingdom; he has remitted to the common people numerous debts to the crown, which those in Egypt, and those in the rest of the kingdom owed; those who were confined in prison, and those who had been long under accusations he released from their accusations; and he ordered that the tributes to the temples, and the taxes paid to them yearly in corn and silver, as well as the accustomed portions to the gods from the vineyards, the gardens, and the other places belonging to the gods, should remain as under his father throughout the region; and he ordered, with respect to the priests, that they should give no more towards the quota with which they were taxed for the first year than under his father; he released those of the sacred classes from the annual voyage to Alexandria; he ordered that the pressing for the navy should not be carried on; of the linen cloths manufactured in the temples

for the king's use he remitted two parts, and all other things he settled as in former times, in the accustomed order, taking care that the accustomed services should be performed to the gods, as was fit.

"In the same way he dealt out justice to all, like the great great Hermes; and he ordered that those who returned from taking arms, and of the others who plotted treason in the times of confusion, those who returned should remain upon their estates; and he considered how the horse and foot forces and ships might be sent against the invaders of Egypt, by sea and land, incurring a great expense in silver and corn, that the temples and all the inhabitants of it [Egypt] might be in safety; and, going against Lycopolis in the Busirite [Nome], which had been taken and fortified for a siege, and largely provided with a supply of arms, and with all other ammunition, as if the impious persons congregated in it had been for a long time of a settled disaffection, and had been contriving many evils against the temples and the inhabitants of Egypt, having sat down before it, he surrounded it with mounds and ditches and walls of remarkable extent; on the great rise of the Nile in the eighth year, flooding the plains as usual, he held it back in many places, damming up the mouths of the rivers, having provided not a small quantity of materials for that purpose; and, having set a guard upon them of horse and foot, in a short time he took the city by force, and destroyed all the impious persons in it, as did *Hermes*, and Horus, the son of Isis and of Osiris; he worsted in the same places the rebels . . . . who were the leaders of the rebels in the time of his father and who had *laid waste* the region and injured the temples. Coming down to Memphis, avenging his father and his kingdom, he punished them all as became the occasion. When he came down to complete the appointed ceremonies on the assumption of the kingdom, he remitted what was owing from the temples to the royal

treasury up to the eighth year, which was not a small amount of corn and silver, as also the royalties on the linen cloths which were not woven for the royal use, and the duties on those woven as a specimen during the same period; he released the temples from *the debt* of an artaba by the acre, of the sacred land, and of the keramion by the acre, of the vineyards; to Apis and Mnevis he gave many things, and to the other sacred animals in Egypt much more than the kings before him did, caring for what belonged to them in everything, and giving what was necessary for their funerals largely and nobly, and the requisite for each of their temples for the sacrifices and assemblies and the other appointed occasions; the royalties of the temples and of Egypt he preserved throughout the region according to the laws; and he fitted up the Apieion with costly works, spending upon it not a small quantity of gold *and silver* and precious stones; he built temples and shrines and altars, and ordered what was necessary for their ornament, being in possession of the divine will of god Euergetes, in what related to them; and, having made inquiry, he repaired the most honoured temples, throughout the kingdom, as was fit; in return for which, the gods have given him health, victory, strength, and the other blessings of a kingdom remaining to him and his children for ever.

"May it be with good fortune.

"IT HAS PLEASED THE PRIESTS of all the temples throughout the region, *to continue* the existing *honours* to the immortal King Ptolemy, beloved by Phtha, god Epiphanes most gracious, and at the same time greatly to augment those of his parents, the gods Philopatores, and those of his ancestors, the gods Euergetæ, and those of the gods Adelphi, and those of the gods Soteres; and to set up a statue of the immortal King Ptolemy, god Epiphanes most gracious, in each temple in the most conspicuous *place*, which shall be called the statue of Ptolemy the de-

fender of Egypt, by which shall be placed the most honoured god of the temple, presenting to it the weapon of victory, which things shall be prepared in the .... manner, and the priests shall serve the statues thrice a day, and place upon them the sacred ornaments, and perform the other rites as to the other gods in the ..... and festivals;

"And to make a portable statue and a golden shrine of King Ptolemy, god Epiphanes most gracious, son of King Ptolemy and Queen Arsinoë, gods Philopatores, *in each* of the temples, and to place them in the temples with the other shrines; and on the great festivals, when the exodus of the shrines takes place, *the shrine* of the god Epiphanes most gracious, shall go out with the others, and, that it may be conspicuous now and hereafter, there shall be placed upon the shrine ten golden crowns of the king, upon which shall be placed an asp *like the other* asp-formed crowns which are upon the other shrines; and in the middle of them shall be the crown called Pschent, which he wore at Memphis when he entered the *temple* where the ceremonies were performed on his taking upon himself the kingdom; and there shall be placed upon the square, round about the crowns near the before-mentioned crown, golden phylacteries ..... which is of the king who made the upper and lower regions illustrious;

"And when the thirtieth day of Mesore, upon which the birth-day of the king is kept, and also *the seventeenth day of Paophi*, upon which he took up the kingdom from his father, are sanctified with his name in the temples, which days are the authors of many blessings to all: upon these days shall be celebrated a feast ..... in the temples of Egypt monthly, and shall be performed in them sacrifices and libations, and the other rites, as in the other festivals and ..... held in the temples; and also there shall be a feast and festival to the immortal and beloved by Phtha, King Ptolemy, god Epiphanes most gracious, yearly .....

*through* the region, from the new moon of Thouth, during five days, on which *the priests* shall wear crowns while offering sacrifices, libations, and the other rites; and the priest shall proclaim the *name of* Ptolemy ..... and god Epiphanes most gracious, in addition to the other names of the gods whom they serve; and they shall insert in all the formularies, and in the ..... *of* his priesthood; and it shall be lawful for other individuals to keep the feast, and to make the above-mentioned shrine, and to have by them .... yearly; so that it may be known why the Egyptians magnify and honour the god Epiphanes most gracious, as it is lawful.

"AND THIS DECREE *shall be carved upon a* tablet in the sacred, vulgar [enchorial], and Greek letters; and it shall be placed in each of the first and second *and third sides of the base of the statues of King Ptolemy immortal, beloved by Phtha, god Epiphanes most gracious.*"

The name and titles of this king at the beginning of the Greek inscription we recognize as almost a literal translation of the hieroglyphical ovals of his name on some other monuments (see Fig. 63), with which they may be thus compared,—

By the Father Gods beloved.
By Pthah approved.
To whom Ra gave victory, of Amun a living image.

PTOLMAAS,
immortal, by Pthah beloved.

Fig. 63.

The titles placed before these names in the Greek, namely, "King of the Upper and Lower Countries," and "Son of the Sun," are those shown upon our woodcuts, Figs. 11-38.

The enchorial, or common writing of the middle inscrip-

tion, more nearly approaches to alphabetic writing than the hieroglyphics do. It was not often cut upon stone, but more used on papyrus, and written with a pen. Hence the characters are not formed with the regularity of the hieroglyphics, but differ slightly in every inscription, like the letters of a modern running hand. Fig. 64 contains the words "Ptolemy and Arsinoë gods" in this kind of writing:—

Fig. 64.

Fig. 65 contains the hieroglyphical words, "Therefore "to him the immortal gods gave victory, life, strength, "and the other blessings of a kingdom."

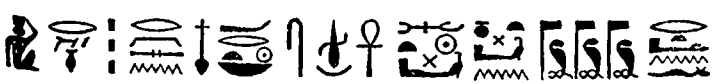

Fig. 65.

No. 391. An Unfinished Funereal Tablet, 23 inches high. The deceased priest, clothed with a leopard's skin ornamented with stars, is making a libation to the god Osiris. The places for his name and age, and also the date, are left blank; but as it speaks of the priest of the two gods Euergetæ, the two gods Philopatores, and the two gods Epiphanes, it must have been made in the reign of Ptolemy Epiphanes, and after his marriage. The enchorial writing in black ink, once at the foot of the tablet, is now no longer legible. At the head is the winged sun, "the great god, lord of Ethiopia." In this tablet, as in No. 378, Ptolemy Soter and Ptolemy Philadelphus are not mentioned; their reigns were more remote, and they may have been less popular with the priests. On the Rosetta Stone they are all mentioned.

This is one out of numerous instances of funereal stones cut and kept ready for sale by a dealer, having the inscription finished in every respect, except the name and description of the person for whose funeral it might be bought by his family.

Published in Egypt. Inscript., Pl. 3.

No. 190. A Tablet, with 36 lines of hieroglyphics, in honour of a deceased priest, Sotenoub, the son of Neithamun, who was probably a priestess. It is in praise of Selk, the scorpion goddess, who was Isis in one of her numerous forms. The characters, and particularly the birds, are well formed and of rather a modern style. It was probably carved under the Ptolemies. It is 3 feet 6 inches high by 2 feet 2 inches wide. Limestone.

Published in Egypt. Inscript., Pl. 9-12.

No. 386. Part of a Funereal Tablet, in honour of Tamoutther, a priestess of Isis and Nephthys, and daughter of Petoubothph, a deceased priest. She died at the age of ninety-seven. Limestone.

The hieroglyphics are published in Egypt. Inscript., Pl. 48 B.

No. 383. A Funereal Tablet, 18 inches high by 12 wide, in honour of a priestess named Berenice, the daughter of Arsinoë, who died at the age of sixty-four years, eight months, and twenty-five days. The figures and the lines of hieroglyphics are not cut, but marked with red ink, and below are four lines of enchorial writing in black ink; but the whole of the paint is much worn off. This stone shows the state in which it was left by the chief artist, and handed over to the underworkman who was to cut it. The names of the priestesses prove that it was made in the middle of the reigns of the Ptole-

mies, when those were the most popular names with women of rank.

No. 392. A Funereal Tablet, 19 inches high, with twenty lines of enchorial writing.

At the head, under the winged-sun, a priest is holding up his hands in prayer to Osiris, Serapis, Anubis, Horus, Isis, and Nephthys. It is dated in the year 19, which is the fourth of Cleopatra, that is, B.C. 33; thus confirming the remark of Porphyry, that in the year 16 she began to count the years of her reign anew. The figures are very rudely drawn. Above there is the sun with outstretched wings, and also a pair of fans, or sceptres, formed of ostrich-feathers.

Published in Young's Hieroglyphics, Pl. 51, and in part translated in Young's Dictionary.

No. 184. A Funereal Tablet, 28 inches high, representing a priestess of Pthah brought into the presence of Osiris, Isis, and Nephthys. She is led forward by Horus and Anubis, who hold her by the hand, and behind her is Apis-Osiris, or Serapis, with a bull's head and the full moon between his horns. Underneath are six lines of hieroglyphics, and eight lines of enchorial writing. The enchorial writing, which is not now legible, begins with the date, "In the year nineteen of the great god Ptolemy," evidently meaning the elder brother of Cleopatra, because Cleopatra and Cæsar are mentioned in the inscription. Hence it is of the year B.C. 33. Above the whole is the winged sun and a row of nineteen stars.

It was brought from Saccara, and, from its resemblance to the Tablet No. 188, we may suppose that it was by the same workman, and probably for one of the same family.

Published in Young's Hieroglyphics, Pl. 72, 73, 74, and in part translated in Young's Egyptian Dictionary.

No. 188. A Funereal Tablet, 28 inches high, in soft limestone, representing Imothph, a deceased priest brought into the presence of Osiris, Isis, and Nephthys. On one side of him walks Horus, with the hawk's head and double crown; on the other side, Anubis, with a dog's head and the ram's horns and crown of Kneph: behind him walks the god Imothph, the son of Pthah, whose name the deceased bore. Underneath are six lines of hieroglyphics, not cut, but in black ink, and eight lines of enchorial writing, not now legible. It begins with the date, "In the sixth year of Queen Cleopatra," or, B. C. 31, counting, no doubt, from the year B. C. 36, when she dropped the name of her brother and began to count the years afresh. Above the whole is the winged sun with a row of seven stars. It was brought from Saccara.

Published in Young's Hieroglyphics, Pl. 70, 71, 74, and in part translated in Young's Egyptian Dictionary.

No. 147. A Funereal Tablet, 30 inches high, in soft limestone, from Mount Toura, representing Imothph, the deceased priest, worshipping seven gods, namely,—Sokar-Osiris, Apis-Osiris, or Serapis, with a bull's head, Isis, the great mother-goddess, Nephthys, the sister-goddess, Horus, the avenger of his father, Anubis, with a hawk's head, and the hawk Amenti. Below are twenty-one lines of hieroglyphics. The word Apis is spelt with a final "s," a peculiarity borrowed from the Greek language. In the older inscriptions it is spelt Hapi, or Api. The deceased person wears the long, loose, unshaped garment which is often found within the bandages of the mummy, and there placed for him to wear on his resurrection from the dead. Hence the sculpture may be supposed to represent the worshipper as if he had come to life again. The inscription has the date of the sixth year of the reign of queen Cleopatra, and mentions her father, king Ptolemy, the young Osiris, or

Neus Dionysus, beloved by Pthah and Isis. It seems to be in honour of the same person as the Tablet No. 188. It is dated in the same year, B. C. 31.

Published in Egypt. Inscript., Pl. 4.

No. 380. A Tablet, 29 inches high, which has been broken into four quarters, and of which one quarter is missing. It has twenty-seven lines of hieroglyphics. It is in honour of the priest Imothph deceased, who was the son of a priest of the temple of Pthah in Memphis. This Imothph was probably of the same family as, perhaps the son of, the Imothph spoken of in Tablets 147 and 188. Hence it may have been made in the reign of Augustus, with which time the style of writing well agrees. Sbofra, whose name is enclosed in a royal oval, and preceded by the royal titles, was, of course, not a king, but the high-priest of Memphis during part of that emperor's reign. In the Tablet No. 378, we have seen the sovereign priests using the oval rings for their names.

Published in Egypt. Inscript., Pl. 27.

No. 387. A Tablet, in limestone, 13 inches high, with the figures and writing painted in black, not engraved.

The deceased, a priestess of Pthah, is worshipping Osiris (see Fig. 66), and Isis. (See Fig. 67.) She is named Imothph, and her mother was named Ta-imothph. She died or was buried on the 17th day of Thoth, in the year 39, aged

Fig. 66.

Fig. 67.

thirty-six years, three months, and twenty days. She was mourned for seventy days. From the winged sun overhead hang two asps, and from each of these a sceptre or fan formed of an ostrich-feather.

This priestess may have been of the same family as the persons of the same name mentioned in Tablets No. 147, and No. 380. As no one of the later Ptolemies counted so many as thirty-nine years, this date must belong to the Roman Emperor Augustus and mean A.D. 10. It was brought from Saccara.

Published in Young's Hieroglyphics, Pl. 48.

No. 398: A Tablet of Coarse Limestone, 25½ inches high, representing the Roman Emperor Tiberius on his knees, worshipping the goddess Athor, who wears the crown of Upper and Lower Egypt, and the god Chonso, who has a hawk's head with the sun for a head-dress.

Seven lines of hieroglyphics mention "the king lord of "the world, Tiberius, son of the Sun, lord of battles, "Cæsar, giver of life," and his homage to the great mother-goddess Athor-Isis, mother of Aten-ra.

Here it would seem the scribe was in part following the Roman mythology; and as Apollo is the son of Latona, so Aten-ra is no longer the husband of Athor, but her son. The name Aten-ra, or Adon-ra, seems formed from the Hebrew word Adonai, *lord*, whence came the Greek name Adonis.

Published in Egypt. Inscript., Pl. 119.

No. 789. A Tablet deeply cut, with the edge standing up like a frame, and the figures and hieroglyphics also in relief. Height 4 feet and ½ an inch, width 32½ inches. At the head is a row of sacred asps and three winged suns, one over the other. The worshipper wearing a helmet in one line is presenting offerings to Thoth and Neith. In

the second line he stands and wears the double crown, and has the sun with two asps over his head, and presents his offerings to Horus with the hawk's-head, and Isis. The hieroglyphics are much worn, but he seems to have been a Roman emperor. The gods and the background were once gilt, while the flesh of the worshipper and the flesh on the altar were red, as also was the raised frame.

It is of coarse sandstone, and in workmanship not unlike the Tablet No. 398, which represents the Emperor Tiberius.

No. 778. A Sundial of Greek Marble, brought from Alexandria, but perhaps not made in Egypt. It is in the form of a quarter of a hollow sphere. (See Fig. 68.) Within this hollow are cut three circular lines. The middle line represents the equator, divided into twelve hours, each marked by a letter of the alphabet. The gnomon and the lines are so placed that the first hour began at sunrise, and the last ended at sunset. The gnomon, which is lost, was an horizontal bar of metal, for which a hole remains. The two lines on each side of the equator mark the tropics, so that the shadow of the point of the gnomon, in winter and summer, would fall on the outside lines, and at the equinoxes on the middle line, thus showing the sun's change of declination.

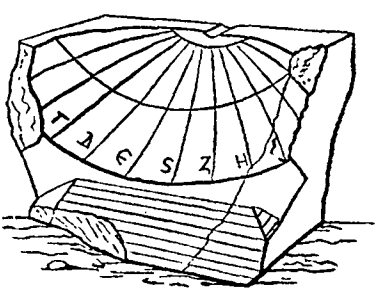

Fig. 68.

As the gnomon was not parallel to the pole of the earth, on the principle discovered by Hipparchus, about B. C. 150, we might suppose that this sundial was of earlier date..

But that principle, when discovered, by no means came into general use, and, from the form of the letters which mark the hours, we must suppose it not earlier than the Roman conquest of Egypt.

As it was brought from the neighbourhood of the two obelisks which stood in front of the palace or temple in Alexandria, called the Cæsarium, it may perhaps have been there placed in the reign of Tiberius, when that temple was built.

This sundial explains the words in John xi. 9, which say that there were always twelve hours in the day, long hours in summer, and short hours in winter.

No. 135. A Four-sided Basin, or Altar of Libations, 21 inches by 11, and 4½ thick. The hollow is copied from one of the stone tanks or small lakes common within the sacred area of the temple, and in the neighbourhood of the desert. There are six flights of steps leading down into the water. It has a sunk channel or groove round the edge with two spouts.

No. 554. A Smaller Altar, on the same plan, with four flights of steps into the basin. On the edges and on the two spouts the channels are in the form of palm-branches.

No. 463. The Figure of a Dwarf Man with a Broad Grotesque Face, in sandstone, 26 inches high. He has a flat nose, large ears, and hollows for his eyes. He holds a club in his right-hand, and has an altar on his head. This is the pigmy Pthah of Memphis, whom Herodotus describes, in Book iii. 37, as the father of the Cabeiri, the gods of punishment. He is here in the act of threatening the wicked. On the mummy, in Case 69, this pigmy Pthah, and a female Pthah, and their children the Cabeiri, are all seen together.

No. 776. Another Figure of the same God, in dark sienite, 16 inches high. Both his hands are by his side. These two statues have the back free and unsupported by a pillar, and they have not the flat stomach, which is so marked a peculiarity of almost all the Egyptian statues before the fall of Thebes.

No. 498. A Small Statue, in polished basalt, of the god Pthah, the avenging god of Memphis, standing 24½ inches high. He has a grotesque flat-faced head with head-dress perhaps of feathers. The rest of his figure is well shaped. The muscles are round, the legs and feet are delicately formed. The arms are held back against the slab that strengthens the back. The hands are wanting. The same god is more often represented as a pigmy. (See Nos. 463, and 776.)

No. 500. The Head of a Child, in white marble, of good Greek art. Placed on his head, but too small to be worn, is the double crown of Upper and Lower Egypt, distinguishing him as the god Horus, who in these later times was made into a child and called Harpocrates, from HOR, PI, KROT, *Horus the child.* (See the Statue of Rameses II, No. 67, where the crown upon the head is in the same way too small to be worn.)

No. 470. A Small Figure of the same youthful god Harpocrates, in white marble, wanting the head and the legs below the knees. His one lock of hair hangs on his right shoulder. His right-hand once held a finger to his lips, a mark among the Egyptians that he was a child, but taken by the Greeks to mean that he was the god of silence. His left-hand holds a bird by its wings, and there is a bracelet upon that wrist. A cloak is fastened round his neck and hangs down behind.

No. 193. A Tablet, 3 feet 11 inches high, with thirty-five lines of Greek writing, with square letters. It has a round head, ornamented with the winged sun, from which hang two asps. The inscription is as follows:—

"Good Fortune.

"Since Nero Claudius Cæsar Augustus Germanicus "Imperator, the good genius of the world, in addition to "all the blessings with which he has favoured Egypt, has "shown his most manifest forethought and sent to us "Tiberius Claudius Balbillus as governor, and through "the favour and kindness of the latter, which aboundeth "in all blessings, Egypt beholding the gifts of the Nile "yearly increasing, hath now at last enjoyed the proper "rising of the god.

"It hath seemed good to those of the village of Busiris "in the Nome of Letopolis, who live near the pyramids, "and to those local clerks and village clerks who come "down there, to vote and set up a stone tablet by the side "of . . . . . unto Armachis, out of the blessings "which they have enjoyed . . . . . "the favours of that godlike person alive upon a tablet, "its sacred characters to be remembered for ever. For "having come to our Nome and having worshipped the "sun Armachis our guardian and saviour, and being de-"lighted with the grandeur and excellence of the pyra-"mids, and having seen the quantity of sand through the "length of the . . . first the letters, . . . ."

This tablet was found in front of the Great Sphinx, and we may suppose that the particular favour done by the prefect Balbillus, and here praised, was clearing away the sand which overwhelms the little temple between the Sphinx's fore-feet and forbids the worship there. In Young's Hieroglyphics, Pl. 80, is published the hierogly-

phical inscription within that temple in honour of the Sphinx, who is here called the sun Armachis. We may suppose that the word Armachis is a Greek corruption of Mara, the hieroglyphical name for the Sphinx in that inscription.

No. 59. A Broken Column of Red Porphyry, 29 inches in diameter. The porphyry quarries were in the mountains near the Red Sea, not far from the road from Thebes to Berenice. They were not often worked before the reign of Claudius, nor after the reign of Commodus. Very few of these columns now remain except those in Palmyra, which were carried there from Egypt by queen Zenobia.

No. 402. Part of a Limestone Tablet, representing in high relief a snake with the head of Serapis, now the chief of the Egyptian gods, and beside it the club of Hercules or Horus, and the goblet of Bacchus or Osiris. He is thus a triple divinity. We see the same figure on one of the coins of Antoninus Pius. (See Fig. 69.) It belongs to the emblems of the Gnostics of that age, and by a comparison with other Gnostic emblems we learn that Serapis was at this time the spirit of Evil rather than of Good; or, at least, a god to be feared rather than to be loved. On Tablet No. 371, page 99, may be seen the other serpent, the Basilisk, or Uræus, the serpent of goodness. The two spirits are both represented on a coin of Hadrian (see Fig. 70), and they explain the antitheses of Gnosticism, or oppositions of science falsely so called, against which the

Fig. 69.

Fig. 70.

Apostle Paul warned Timothy. (See 1 Tim. vi. 20.) Both these coins are in the Museum. This opposition between good and evil is shown on the Tablet No. 191, page 69, and also on the Slabs Nos. 537-546, page 99.

No. 439. A Crouching Lion, 24 inches long, in limestone, with a few rude hieroglyphics on the base. From the small temple between the paws of the Great Sphinx.

No. 189. A Limestone Tablet, 24 inches high, in high relief, representing a man and woman introduced by two dog-headed gods, the double Anubis, into the presence of the judge Osiris, who is seated; Isis stands behind him. It had once been painted. It is of very rude workmanship, and marks the decline of Egyptian art under the Romans.

No. 838. A Limestone Tablet, 22 inches high. At the head is the winged sun. Beneath it are the gods Osiris and Isis, and a dead man introduced into their presence by Anubis. The hieroglyphics give the names of the gods, but not of the man, who is said to be "living for ever," meaning that he is deceased. At the foot is his name in Greek, "[Dyd]umos, the son of Hierakion, in the 27th day of the month Athyr;" followed by some enchorial writing. Published in Egypt. Inscript., Second Series, Pl. 71.

NOTE.—Hierakion, though bearing a Greek name, derived from *hierax*, "a hawk," was probably an Egyptian, named after the hawk-headed god Horus. In this way some of the Egyptians took Greek names.

No. 438. A Limestone Tablet, 27 inches high, with twelve lines of Greek. The inscription is as follows:—

"Good Fortune.

"In the sixth year of Antoninus and Verus, our lords "and emperors, when Flavius Titianus was governor and

" Lucceius Ofellianus general in chief and Theon general
" of the Nome, he restored the walls with good intent.
" 15th day of the month Pachon."

This tablet was brought from the neighbourhood of the Sphinx, and the walls here spoken of went round that great statue, and were meant, among other purposes, to keep off the sand spoken of in Tablet No. 193.

Marcus Aurelius Antoninus and L. Verus began to reign in A. D. 162. After the time of Augustus, when the New Year's Day, the 1st of Thoth, was fixed by the help of a leap-year to the 29th of August, the 15th of Pachon was our 11th of May, A. D. 167.

No. 444*. A Small Sphinx or Figure of a Crouching Lion with a Man's Head. It is 28½ inches long, and made of stone from the quarries at Toura, opposite to Memphis. It has no beard. The hair of the head is tied behind, after the fashion known in the statues of the Egyptian kings, and it lies upon the animal's back.

The serpent which ornamented the forehead is in part broken.

It was found in the neighbourhood of the pyramids. From its style of art we judge it to belong to the time of the early Roman emperors, when several repairs and improvements were made round the Great Sphinx. Of that great statue it is in most part a copy, except that, in obedience to modern custom, though it has a man's head, it has no beard. We learn, from a great statue of the river Nile now in Rome, that two or three reigns later the Alexandrian artists made a second and more important change in the Sphinx, and gave to it a woman's head and breast.

No. 97. The Head of a Sphinx, in polished basalt, with the sacred asp on the forehead, and the hair tied in a tail

behind. It has a female countenance and no beard. The heads of the earlier sphinxes were always male.

No. 99. Part of a Marble Column or Tombstone, 4 feet 2 inches high. Out of the front has been cut a flat space 27 inches high, on which is a Greek inscription addressed to the "Sun, the great Serapis the god of Canopus," dated in the seventh year of Caracalla, here styled the Emperor Cæsar Marcus Aurelius Severus Antoninus Pius Augustus. At this time some of the grosser superstitions were leaving the more philosophical city Alexandria, where Christianity was already entering, and where the Jews were a highly-educated and important body, and they were retreating to the neighbouring Canopus.

No. 412. A Small Shrine or Model of a Monolithe Temple, in limestone, 12 inches high. No figure now stands in the doorway; there probably was one, which has been broken away. On the base is a tablet to receive the votive inscription, an oblong between two triangles, by which we know it to be of the second or third century of the Christian era. Many tablets of this form were carved in the temples of Nubia, during the reigns of Septimius Severus, Caracalla, and Alexander Severus.

No. 606. A Small Piece of Christian Sculpture, being part of a frieze formed of columns, and between each pair of columns an eagle, standing with outstretched wings and a Greek cross upon its head. The capitals of the columns have a fruit hanging from each volute.

No. 401. A Small Shrine, representing the entrance to a temple, within which stands a sacred asp, with a sun on its head, as the god of the temple. The architecture is a mixture of Egyptian and Roman, having an arch over the straight line of the door.

## Part II.

### PAPYRI IN FRAMES ON THE STAIRCASE, EACH NAMED AFTER ITS FORMER OWNER.

(Salt, 955, 6.)

A PAPYRUS, 73 inches long by 14½ inches wide. The principal pictures on it are as follow :—

1. The deceased lady named Tai, or *precious*, with a flame of fire or glory on her head, is holding her hands up in the act of prayer to the god Osiris, the judge.

2. Two women, or goddesses, seated, are praying to the Sun, from which rays of light are streaming downwards.

3. The bust of a man holding a sun on his head with both his hands. On each side of him is the soul of the deceased, a bird with human head and hands, and four monkeys, all holding up their hands in prayer to the Sun.

4. The deceased woman is seated, while a priest is offering sacrifices to her. He pours out water with one hand, and in the other holds a ladle full of burning coals. Behind her stands a goddess holding the character for life.

5. The Trial Scene within the portico of a temple. The

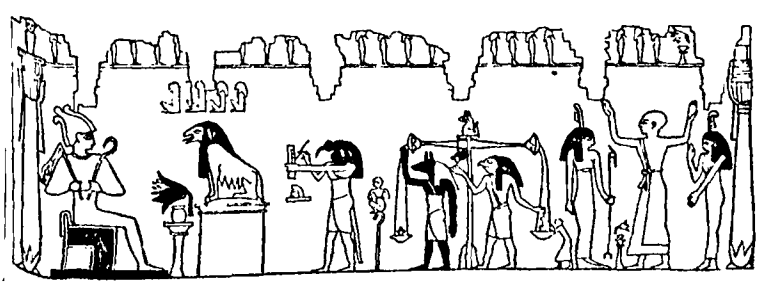

Fig. 71.

judge, Osiris, is standing. Before him is Typhon as an hippopotamus, the accuser, the Cerberus of the Greeks. The deceased woman is led in by the goddess of Truth, who is known by the ostrich-feather on her head. The dog-headed Anubis is adjusting the large pair of scales in which her conduct is being weighed, and the ibis-headed god Thoth is writing down the judgment. Above is a row of little figures who are the assessors, whose business is to help the judge to form his opinion.

The written sentences are some of those common on the funereal monuments, part of those called the Ritual. They are in the hieratic writing, in which the characters are much the same as the hieroglyphics, but formed in outline with a pen. In hieratic writing the scribe, having always a choice of several characters, usually chose the more simple, while in the sculptured hieroglyphics the more ornamental were usually chosen.

We add a drawing of the Trial Scene (see Fig. 71), rather more complete than that above described, which will explain not only this, but several others which we shall meet with on other papyri, each having some slight variety in the group.

(Barker, 211.) A Papyrus, 56 inches long by 11 inches wide. Here the deceased lady, with a glory on her head, is presenting offerings to the god Horus-Ra, who holds the two sceptres of Osiris, and is thus in a triple character. Behind him are eight figures of the sacred bull, each in a square chamber, one alive, and seven lying down, perhaps having been made into mummies. This seems to be a view of the temple in which the Bull Apis was kept. Other figures are,—the god Anubis; the god Thoth; the lake of fire into which the wicked were to be thrown, with a monkey at each corner; a human head on a lotus-flower; the hawk named Amenti, who is the goddess of the abode

of the dead; several of the Cabeiri, gods of punishment, with swords; a serpent with legs; another serpent with legs and arms, holding a sword; a sitting human figure, with the head of an hippopotamus, being the accusing god Typhon; and lastly, the goddess Neith, within the branches of the sacred tree, is pouring water out of a vase, part of which is being drunk by the deceased woman, and part by her soul, as a hawk with human head.

The god in the triple character of Horus, and Ra, and Osiris, agrees in form with the description given of the divine nature by the oracle as related by Eusebius, in Præp. Evang., lib. III. 15. When the statue was consulted about its nature, it answered, "I am Lord and Apollo and Bacchus." These names are the translation of the Egyptian names above given.

(Barker, 219.) A Papyrus, 58 inches long by 7½ inches wide. The figures are as follow:—

1. The deceased lady, with a glory on her head and holding a musical systrum, is presenting offerings to Osiris and Isis.

2. Serapis, with a bull's head and the full moon between his horns, is seated as judge, while an hippopotamus is before him, perhaps in the act of accusing the deceased.

3. The god Anubis, on his knees, is adjusting the scales and weighing the conduct of the deceased.

4. The ground-plan of a lake or tank, with a monkey seated on each of the four sides, and emblems of fire coming from it, as if it were a fiery lake, into which wicked persons are to be thrown.

5. The deceased lady seated in a boat, and holding the paddle, is ferrying herself across the sacred lake.

6. The deceased is guiding a plough drawn by an ox.

7, and 8. The deceased in a field of standing corn.

9. The deceased holding up her hands in prayer.

These last pictures would seem to represent her employments after her resurrection to life in the next world. Cultivating the ground was to be the chief employment of the blessed.

(Barker, 217.) A Papyrus, 13 feet 4 inches long by 11½ inches wide, with numerous lines of writing. The figures are,—a deceased woman offering fire and water to the god Osiris; a bird, with human head and hands, holding up a sail, to represent the wind or breath which has left the deceased's body—the same bird is approaching the mouth of the mummy, as though to bring it to life again; forty-two small seated figures, with various heads, one having two faces—these are the assessors to advise the judge as to the forty-two crimes of which the deceased might have been guilty; the deceased holding up the ostrich-feathers of truth, to show that she has been acquitted, stands before the judge Osiris, who is seated, with the goddesses Isis and Nephthys standing behind him; before him are the god Thoth the scribe, the hippopotamus the accuser, and the four lesser gods of the dead; under his seat is the lake of fire, with an ape at each corner.

(Sams, 15.) A Papyrus, 4 feet 3 inches long by 7½ inches wide. The figures are,—the deceased on his knees, presenting his heart to various gods; these are a winged snake, an ibis, the god of truth, an ape, the four lesser gods of the dead, several avenging gods, a jackal, four crowned asps, each holding a rudder or oar, and the cow partly hid behind a hill.

(Sams, 40.) A Papyrus, 4 feet long by 9 inches wide, chiefly covered with writing. The figures are,—the deceased presenting his offerings to the god Horus-Ra, who is seated.

(Hamilton, 13.) A Papyrus, 4 feet 6 inches long by 6 inches wide. Imperfect. Besides the writing the figures are,—a few seated gods, the sun worshipped by birds with human heads, and by apes; a crocodile, a cow, and a goddess with four outstretched wings.

(Sams, 27.) A Papyrus, 3 feet 3 inches long by 9 inches wide. At the head is the vault of heaven, formed by the outstretched arms of the god Horus (See Fig. 72.)

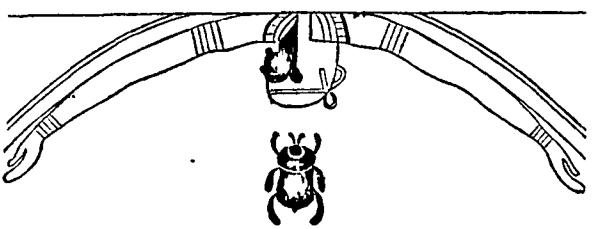

Fig. 72.

Beneath this lies the mummy of the deceased. Then follow four rows of figures:—

1. Ten worshippers holding up their hands, ten men dragging the boat of Ra and the other gods, with seven others following.

2. Eight women carrying serpents on their shoulders. A winged serpent with four legs; four human figures seated on the folds of a large serpent; a door; four posts representing the gods of punishment, each with a wing and a sword, and each having a human head hanging from its upper end, showing the dreadful duty they have been performing; four vultures, each standing on the back of a serpent which has two heads and four legs; another door, and two gods seated, with the sun between them.

3. Six avenging gods, each with a sword; a door; Horus-Ra, followed by eight men who are carrying the great serpent, which is at the same time the rope by which

they pull a boat with the mummy of the deceased lying in it—these conquerors of the evil one are ferrying the deceased into the abode of bliss; then is a door; five crowned asps; and another door.

4. A variety of gods, and mummies of bulls, twelve jackals pulling a boat, in which stand Horus-Ra, Horus the king, and Horus the scarabæus, the three persons into which Horus was divided, according to the rule mentioned by Plutarch, De Iside et Osiride, that everything perfect is of three parts.

(Belmore, 1.) A Papyrus, 4 feet 1 inch long by 5 inches wide. The figures are,—a mummy lying under the vault of heaven, which is formed by the outstretched arms of Horus (as in Fig. 72); then six men carrying the conquered serpent, while another large serpent lies at their feet; seven women drag the boat of Knef and the other gods, which is followed by four gods, each holding an oar.

(Belmore, 2.) An Imperfect Papyrus, 3 feet 6 inches long by 11 inches wide, with a great deal of writing. There are four groups of small figures, in each of which the deceased is worshipping four gods, then follows the trial scene, as already described in page 139; above which is the deceased kneeling before sixteen of the assessors, and again kneeling before seventeen other assessors; all within the portico of a temple. The deceased has the low forehead of the labourers, while the goddesses on each side of him have the more upright forehead of the royal statues.

(Banks, 16.) An Imperfect Papyrus, 9 feet 1 inch long by 12 inches wide, with much writing and numerous small figures, such as mourners at the funeral of the deceased, the mummy in a boat; several standard-bearers; men with

offerings; the tomb and tombstone of the deceased; the boat of Ra; the sun worshipped by two kneeling goddesses; a human figure, with the sun on his head, worshipped by monkeys, and by birds with human heads; the deceased presenting fire and water to Osiris; beyond is the deceased worshipping a military standard bearing a bull on the top, in a boat; a mummy on a couch; and lastly, several groups of gods with the deceased worshipping them.

(Barker, 215.) A Papyrus, 4 feet 10 inches long by 9 inches wide. The deceased woman is worshipping twenty-one gods. These are not those common on the monuments; the figures are large, and there is no writing except a single line of hieroglyphics between each. These are probably one half of the assessors who assist the judge Osiris in the trial scene. The assessors were forty-two in number, and usually in two rows. The woman's name is Mautmes, spelt like the name of the queen of Thothmosis IV.

(Sams, 26.) A Papyrus, 6 feet 6 inches long by $5\frac{1}{2}$ inches wide. The figures are the same as those on the Papyrus, Sams, 15, with the addition of a human bust, holding up a large sun, from which stream rays of light. The deceased and her soul, in the form of a bird with a human head, are worshipping it. The skull of the deceased has the upright forehead of the statues.

(Sams, 29.) A Papyrus, $31\frac{1}{2}$ inches long by 9 inches wide. The deceased woman, with a loose transparent dress, is worshipping Horus in three characters. He wears the crown of Knef, and holds the sceptres of Osiris. Behind the god are three columns of writing. The skull of the deceased has the upright forehead of the statues.

(Salt, 418.) A Papyrus, 35 inches long by 11 inches wide. There are no figures. The writing, which is enchorial, begins with a date, "In the year ——," and seems to belong to the time of the Ptolemies. The first characters may be compared to the hieroglyphic for the word "year." (See Fig. 73.)

Fig. 73.

(Sams, 38.) A Papyrus, 30½ inches long by 10 inches wide. The deceased is worshipping Horus-Ra who holds the sceptres of Osiris. Behind him are three columns of writing.

(Wilkinson, .) A Papyrus, 3 feet long by 12 inches wide, with four lines of enchorial writing, beginning with a date.

(Salt, 124.) An Imperfect Papyrus, 24 inches long by 15 wide, with some lines of large enchorial writing.

(Salt, 825.) An Imperfect Papyrus, 15 feet 8 inches long by 7½ inches wide. After several columns of hieratic writing we come to four cells, in each of which are two prisoners tied by their arms, back to back. These are the enemies of the deceased. The deceased, as a mummy come to life again within the enclosure of Amenti, is standing on the bows of his enemies. After several lines of larger hieroglyphical writing we come to the chief picture:— Osiris is standing with the lion-headed goddess Mout seated behind him. Before him are Pasht as a lion with ram's horns, Isis, a cat-headed man, four asps, and a sphinx. Nephthys is standing behind. Beyond is the mummy of the deceased seen, standing upright within the dead body of a ram, and that within a building on which lies a sphinx. Beyond is a cat-headed man in the act of worship.

This curious picture of the mummy seen within the body of the ram is meant to explain the Egyptian opinion of men's souls passing after death into the bodies of other animals. The ram was figurative of Knef, *the spirit*, and received the soul of the good; the wicked entered the bodies of the pigs.

(Salt, 829.) A Papyrus, 14 feet 10 inches long by 17 inches wide, imperfectly joined together. Over seven columns of writing is a row of small figures showing grief for the deceased; two obelisks to mark the entrance of a temple; his mummy ferried across the lake in a boat; some sacrifices; a libation made to his mummy; and then the tomb and tombstone of the deceased. The whole explains the funeral.

Four pictures in a column are,—1. The boat of Horus, in his three characters of Horus-Ra, Horus the king, and Horus the scarabæus. 2. The sun with rays worshipped by two goddesses. 3. A bust holding the sun on his head is worshipped by eight apes, and two birds with human heads. 4. The deceased presenting fire and water to his father and mother.

Over seven or eight other columns of writing, imperfectly joined, is another row of small figures with the deceased worshipping various gods; then are six columns of writing, in shorter lines, with a space above them for a picture which was not drawn, and a large picture much injured.

Within each of four small portions is the deceased performing an act of worship; and within four larger portions are his farming employments in the next world.

The artist gives one form of skull to the deceased; and another, and better, to the gods.

(Barker, 210.) A Papyrus, 5 feet 2 inches long by 4

inches wide. The trial scene is here divided into two parts by several columns of writing. In the first the deceased is introduced into the presence of the judge, who is here not Osiris, but an avenging goddess with a sword in her hand. In the second is the pair of scales adjusted by the gods; and the body of the deceased, painted blue, is falling to the ground under the vault of heaven, which is formed of a female figure outstretched. His colour marks his spiritual state; when alive he was red.

The avenging goddess may be that seen in the Tablet No. 191, Fig. 39, who is there called by her Persian name Anaita. She belonged to Memphis; and her worship was probably brought in by the Phœnicians. It was not known in Thebes.

(——, 30.) A very Imperfect Papyrus, 5 feet 5 inches long by 7 inches wide.

(——, .) A Papyrus, 11 feet 7 inches long by $7\frac{1}{2}$ inches wide. The deceased man, named Pet-Horseisi, is worshipping Osiris within the portico of a temple. Over the writing is a row of small figures showing grief for the deceased; his mummy in a boat, and the funeral procession; then two pictures in a column,—1. The sun with rays is worshipped by two goddesses of Amenti. 2. A bust holding the sun over his head is worshipped by two birds with human heads.

Over other columns of writing is a row of small figures representing ten acts of worship by the deceased towards gods in groups of three or four each; then the trial scene under the portico of the temple.

His name, Pet-Hor-se-isi, means *belonging to Horus the son of Isis.*

(Salt, 118.) An Imperfect Papyrus, upwards of 11 feet

long, in honour of a man and woman. It has been sadly broken. The hieratic characters are very neatly written.

(Salt, 828.) A Papyrus, 16 feet long by 13 inches wide. First is the vault of heaven formed by a sun with outstretched arms; under this are four apes worshipping it; then is the ground-plan of several houses and tanks of water, representing the pleasant coolness of the abode of good men in the next world. Over numerous small columns of writing are other ground-plans; also the head of Horus-Ra in a boat; and a white duck with red wings and black tail; then a large plan of the deceased's farm in the next world, and the deceased himself worshipped by two sons or servants. Mingled with other columns of writing are,—the gods in a boat; the lake of fire, with an ape at each of the four corners; and the deceased praying to the assessors.

(Salt, 696.) A Papyrus, 4 feet 11 inches long by 9 inches wide. The deceased, named Amunmai, is worshipping twenty-eight gods; these may be the assessors of the trial scene. There is a single line of hieroglyphics between each. The gods and the style of drawing are the same as on the Papyrus, Barker, 215. The skull of the deceased is markedly different from that of the gods, his having a low forehead, and theirs the upright forehead of the royal statues.

(Wilkinson, .) A Papyrus, 5 feet 9 inches long by 15 inches wide. The deceased is worshipping seven gods; and then twenty-six more, containing among them those common on the monuments. Under this row of figures are many lines of hieratic writing. Then follows the trial scene, with the judge and the scales, as usual, and twenty-one assessors.

(Salt, 827.) A Papyrus, 5 feet long by 9 inches wide. The trial scene, with each figure standing behind that one which he usually faces. Behind the judge Osiris, Thoth is writing down the verdict; behind Thoth, Anubis is weighing the conduct of the deceased in the great scales; and behind Anubis the deceased is being introduced by the goddess of truth. Horus alone stands before Osiris. Beyond is the boat of Ra, with the great serpent beneath it; then the deceased presenting offerings; and lastly, the gods in a boat. The whole is mingled with the columns of writing.

(Wilkinson, .) Five Fragments of a Papyrus, about 5 feet 6 inches long by 6½ inches wide, with thirteen lines of writing in hieratic character passing into enchorial.

(Barker, 212.) A Papyrus, 9 feet 2 inches long by 12½ inches wide:—

1. The deceased is worshipping Osiris: they are both clothed in white, and standing. The god holds only one of his usual sceptres; his other hand rests upon a staff, round which is fastened a leopard's skin, which is often placed near Osiris when he sits as judge.

2. Over numerous lines of hieratic writing is a row of small figures: they are,—the deceased worshipping Horus-Ra; four oars; seven bulls lying down, or perhaps mummies of bulls, and one standing alive; two gods or men in boats; twelve gods standing in pairs; a mummy lying down, with the soul in the form of a bird returning to it.

3. Forty assessors seated, each in the middle of a line of hieratic writing, and the deceased worshipping them.

4. The ground-plan of a field, with streams for irrigation; the deceased is ploughing; two lakes; and several plans of houses; thus representing the cool, well-watered

habitation, and the employments of the deceased after death.

(Barker, 209.) A Papyrus, 5 feet 2 inches long by 10½ inches wide. The deceased lady is presenting fire and water to Osiris; both are standing.

Then follow numerous lines of hieratic writing, among which are a few figures, namely,—the soul as a bird worshipping a tablet; the deceased seated in a boat, rowing; the soul as a bird worshipping a god; the deceased with a spear killing the serpent of wickedness, as on Slabs, Nos. 537-546, page 99; the soul as a bird worshipping a shrine, or portable model of a temple; a scarabæus.

(Sams, 23.) An Imperfect Papyrus, 3 feet 7 inches long by 3½ inches wide, containing several caricatures, or figures of animals, in the attitudes and employments of men, in imitation of some of those groups of human figures which we see on the monuments. A lion, standing on his hind-legs, is laying out as a mummy the dead body of a

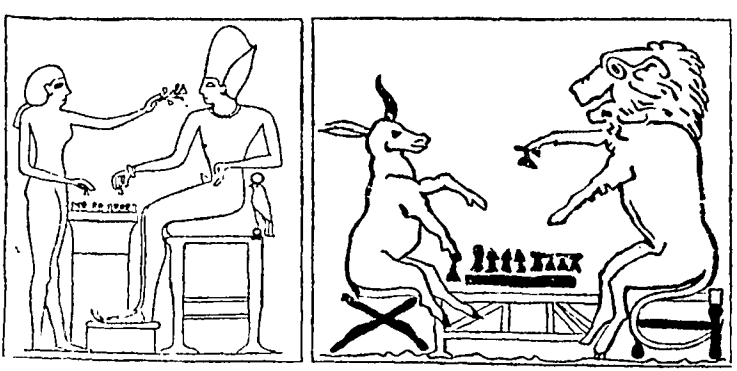

Fig. 74.

hoofed animal; a tiger or cat is driving a flock of geese to market; another tiger, as a husbandman, carries a hoe on one shoulder, and a bag of seed-corn on the other; an animal playing on a double pipe is driving before him a flock of small stags, like a shepherd; a lion and a horned ass or unicorn are seated opposite to one another at a table, and playing at chess, as we see the king and queen employed on the monuments (see Fig. 74); a hippopotamus is washing his hands in a tall water-jar; an animal is seated on a royal throne, with another behind him as a fan-bearer to keep him cool, while a third presents a nosegay to his nose. The other figures are less perfect.

We may suppose that this curious papyrus was painted under the latter Ptolemies, or possibly under the early emperors. At any rate, at a time when the old religion had become the object of Greek ridicule.

(Wilkinson, .) A Papyrus, 26½ inches long by 11 wide, with ten lines of small enchorial writing, beginning with a date.

(Barker, 208.) A Papyrus, 10 feet 10 inches long by 8½ inches wide, divided into four parts by the upright lines of hieroglyphics:—

1. The deceased is worshipping Horus-Ra, who holds the sceptres of Osiris.

2. The mummy under the vault of heaven; a row of women, each with a serpent on her shoulder; a row of men dragging along the gods in a boat, by the side of the men lies the great serpent; a second great serpent, with other men.

3. A row of gods; the serpent of life in a boat; the gods in a boat; a row of twelve men lying down, each divided from the other by a piece of water; and at the end of the row a hawk-headed god leaning on a staff.

These men are in a state of bliss, each lying by the side of his own tank, and enjoying the coolness of the water.

4. A variety of gods and serpents; the boat of the gods, and boatmen.

(Anastasi, 19.) A Papyrus, 12 feet long by 7¼ inches wide; imperfect. Over numerous columns of writing is a row of small figures representing the agricultural employments of the deceased; next is a libation to his mummy; then a column of four small pictures:—1. The boat of Ra and the other gods. 2. Two figures kneeling before the sun with rays. 3. A bust holding the sun on his head, worshipped by eight monkeys and two birds. 4. The deceased presenting fire and water to his father and mother.

Over other columns of writing is another row of small figures; deceased worshipping the gods; men slaying serpents; the god Anubis touching the mouth of a mummy, perhaps in order to bring it to life; a human head in a lotus flower, and the soul in the form of a bird returning to a mummy.

Then is a column of three pictures:—1. Deceased in a boat. 2. His agricultural employments. 3. Two sacred boats.

Again, a column of four pictures:—1. Deceased worships Horus in a boat. 2. Deceased worships Osiris and Isis. 3. Deceased worships two gods of the dead. 4. Deceased worships the two other gods of the dead.

Within the portico of a temple is the usual trial scene, with the deceased, the judge Osiris, and the great pair of scales.

The deceased worships several gods in boats.

Within another temple two deceased persons are worshipping Horus as a mummy, held upright by the goddess of Amenti. In nine chambers of this temple are seven mummies of bulls, one live bull, and one sentence of

writing. Four other chambers, each hold an oar; and four others, each a god of the dead.

A Nilometer, a sash-tie, a hawk with outstretched wings and a collar, being all common ornaments of a mummy-case; lastly, a pair of eyes having wings and legs.

(Wilkinson, .) Three Small Papyri, with writing, and a seal hanging from each, as if they were legal deeds.

(Vyse, .) A Papyrus, 21 inches long by 9½ wide. The deceased is worshipping the god Osiris. Beyond are nineteen lines of writing.

(Burgon, 506.) An Imperfect Papyrus, 4 feet 10 inches long by 5½ inches wide. The deceased is worshipping three gods; two women are worshipping the sun; deceased on his knees between Horus-Ra and Anubis; deceased on his knees before three gods joined in one; deceased on his knees in a boat with the god Ra; deceased worships three gods; deceased as boatman moves forward the boat of Ra; deceased worships Osiris, Horus, and Isis; deceased worships Horus, Isis, and two other gods; deceased on his knees in a boat with the god Ra; and lastly, deceased worships Horus, Osiris, and Mo, or Truth; while a god of punishment with a sword is seated behind, within a small building as if in a prison, or at least removed out of sight.

(Sams, 42.) An Imperfect Papyrus, 4 feet 8 inches long by 3¾ inches wide, containing eight columns of hieratic writing.

(Barker, 207.) A Papyrus, 7 feet 7½ inches long by 8 inches wide. A mummy under the vault of heaven, which is formed by the two arms of the god Ra; the boat of Ra

drawn by a row of men and women; by the side of them is the great serpent; beyond are two serpents of life, and then four women, each seated on the folds of a pair of serpents, as on a chair. Numerous small figures of the less usual gods; a serpent with four legs and two wings; a serpent with four legs, two heads, and no tail, forming a couch, on which is seated a hawk; mummies of a bull, a ram, and a hawk with human head.

(Barker, 213.) A Papyrus, 9 feet long by 17¼ inches wide. The deceased is presenting fire to Osiris, Isis, and Nephthys; then, after a quantity of writing, with some smaller figures, is the pair of scales with which Anubis is weighing the deceased man's conduct, while his soul in the form of a bird stands by in the act of prayer; beneath this is the lake of fire into which he would be thrown, if judged wicked; an ape is at each of the four corners; beyond are the forty assessors, and then the plan of a farm with houses, and the deceased man ploughing, in happiness after his resurrection.

(Athanasi, 151.) A Papyrus, 3 feet 2 inches long by 9½ inches wide. The deceased is worshipping Osiris. Ten columns, each containing a god of punishment, together with some writing.

(Salt, 564.) An Imperfect Papyrus, 24 inches long by 12 inches wide, with some scattered remains of enchorial writing.

(Salt, 1251.) Fragments of a Sheet of Leather, with a painting of a man and his wife seated on a couch, while fire and water, or wine, as it is red, are being presented to them by a figure, now almost broken away, no doubt their son.

(Wilkinson, .) An Imperfect Papyrus, 17 inches long by $4\frac{1}{4}$ inches wide, with small enchorial writing.

(Wilkinson, .) Four Broken Pieces of Papyrus, with writing.

(Wilkinson, .) Two Pieces of Papyrus, each containing a deceased man in a boat worshipping a god.

(Vyse, .) An Imperfect Papyrus, 31 inches long by $6\frac{3}{4}$ inches wide. Under the vault of heaven is a row of men pulling along the boat of Ra by a rope; several women, each with a serpent on her shoulder; several boatmen; and the mummies of a bull, a ram, and a hawk.

(Wilkinson, .) Three Pieces of Papyrus, with writing, each 12 inches wide.

(Salt, 127.) An Imperfect Papyrus, 7 feet long by 15 inches wide, from which the figures have been purposely cut away. Numerous lines of good hieratic writing remain.

Fig. 75.

NOTE.—The papyrus, or natural paper, is formed of strips of the stalk of a tall rush of the same name, which is a native of the upper part of the Valley of the Nile, to the south of Ethiopia. (See Fig. 75.) It used to be grown with care in Egypt, but none is now found there. The strips, from six to twelve inches long, are laid in two layers, one crossing over the

other to strengthen it. They were sometimes glued together, and sometimes only fastened by their own juice. This material for writing was in use at least from fifteen centuries before the Christian era till perhaps eight centuries after, when paper was gradually coming into use. It was very frail and brittle; but as it was so much cheaper than parchment it was much more used.

## Part III.

MUMMIES OF MEN AND ANIMALS; BRONZES; PORCELAIN AND WOODEN FIGURES OF MEN AND ANIMALS; VASES, BASKETS, BOXES FOR BOOKS, SCARABÆI, BRICKS, PAINTERS' PALETTES, DICE, TOYS, EAR-RINGS, AND OTHER OBJECTS OF SMALL SIZE AND LIGHT WEIGHT, WITHIN CASES IN TWO ROOMS ON THE FIRST-FLOOR.

### *First Room.*

(Case 1, 2.)

THREE pieces of stone, each with an outline figure, in black paint, of the gods Amun-Ra, Amun-Ra again, and Pthah. The first of these is published in Young's Hieroglyphics, Pl. 50.

A limestone tablet with the figure of the goddess Chiun carved in low relief. As in the tablets below stairs, No. 191, and No. 355, she is unclothed and showing a front view, and holding in her right-hand flowers, and in her left-hand two serpents. Her head-dress is like that of the goddess Athor, with a large curl falling on each shoulder. On the other side of this tablet is a figure of king Rameses II, thus fixing its age. The worship of this foreign Venus was probably unknown in the Thebaid; it belonged to Memphis and the Delta.

A large number of small bronze figures of the gods, some beautifully cast, others of rude workmanship. A few figures in gold, of a yet smaller size.

Three bronze figure-heads for sacred boats, or rather

models of boats. No. 108 is of Knef; No. 72 is of Neith; and No. 226 is of a cat.

A very large number of small figures of the gods in blue porcelain. Fig. 76 is the pigmy Pthah, the god of Memphis. Many of these porcelain figures are strengthened, like the large statues, by a block or pillar against the back. This was not wholly unnecessary, as the material was so far weak and badly burnt, that the glaze on the surface was required to keep it solid.

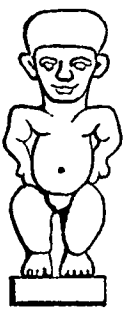

Fig. 76.

(Case 3, 4.) A large number of gods in bronze and porcelain. A few groups, of three each, formed of Horus between Isis and Nephthys. (See Fig. 77.) Nos. 577 and 578 are priests seated, each with the head bald, and an open roll of papyrus on the knees. No. 958 is a tablet with Horus in high relief, in front view, unclothed, standing on two crocodiles, who turn against him as though to bite him, and holding in his hands snakes, scorpions, and other animals, as means of torture for the wicked. He has either taken upon himself the character of one of the Cabeiri, or gods of punishment, or else, as is more probable, he is conquering these torturing animals and trampling down the crocodiles, under which form the wicked Typhon was sometimes represented, as we are told by Plutarch. The form of his stomach, so unlike that of the early statues, tells us that this figure was sculptured long after the fall of Thebes. The same remark has been made on the figures of the pigmy god Pthah in page 132.

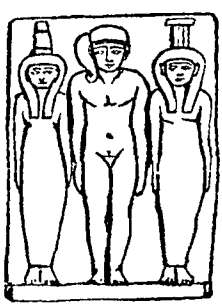

Fig. 77.

Above him is the broad ugly face of the pigmy Pthah, whom Herodotus calls the father of the Cabeiri. There are five other tablets with the same figure.

(Case 5.) Several figures of the broad ugly dwarf, the Pthah of Memphis. Several figures of Typhon in the form of the hippopotamus walking on its hind-legs. Numerous gods. Two or three bronze figure-heads for small sacred barges, to be carried in procession, in imitation of the figure-head of a real ship. One with the head of Isis has the face made of silver.

(Case 6.) A mummy-case shaped to the body, with the face red as of a living man, but with no beard. Round the neck is a wide collar formed of various rows of ornaments. The chief is a border of lotus flowers and fruit.

On the chest is the goddess Neith, with outstretched wings. On each side of the line of hieroglyphics, which runs down the middle, are, Osiris between two goddesses, two gods of the dead, a figure of the deceased, and a sacred eye or Baal. On the instep is Isis, with outstretched wings, so placed as to show that the mummy-case was meant to stand upright. Other cases are meant to lie down. Every carved mummy-case in the Museum has the head formed like the statues, with the upright forehead.

In the same case is a goddess, 2 feet high, with large wings fastened to her arms. A bronze lamp-stand, 4 feet 4 inches high.

(Case 7.) Jackals in wood, gods in bronze and porcelain, with head of tortoise, head of ass, head of hippopotamus. A terminal figure of Mercury in blue porcelain.

(Case 8, 9.) Sacred and other animals, in wood, bronze,

porcelain, and unburnt clay:—jackals; bulls with and without the sun between the horns (see Fig. 78); cats sitting; cats with kittens; cats' heads; the dog-faced monkey; ape; lion; shrew-mouse; gazelle; ibex; ram; sow with pigs; hare; hippopotamus; and a very rude horse; heads of rams in unbaked clay.

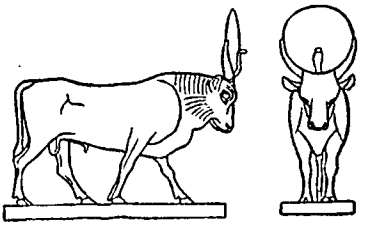

Fig. 78.

(Case 10, 11.) Hawks; hawks with human heads; snakes; fishes; crocodiles; vultures; the ibis; Nilometer landmarks (see Fig. 79); and sash-ties. The two last are emblems of constancy and fortitude.

Fig. 79.

(Case 12, 13.) Small heads off stone statues; wooden figures of men and women, standing, seated, kneeling, sitting cross-legged, rowing, grinding corn, seated in pairs as man and wife, and a group of three seated.

(Case 14-19.) Head-rests, or pillows, in alabaster and wood. (See Fig. 80.) These were used by the ladies to support the head without disturbing the hair when it was ornamentally dressed. They were also used by the Pagan monks, before the time of Christianity, as a mode of practising painful endurance, and were then buried with their owners in the tomb.

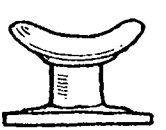

Fig. 80.

The ladies through vanity, and the monks for a religious duty, used the same inconvenient pillow for the head.

A large wig or head of false hair; the box in which it was kept; the wooden model of a house, open to the sky (see Fig. 81); the stone model of a house three stories high, with windows; chairs, stools with three legs, with four legs, and cross-legged, one made of ebony and ivory, a table, legs formed like those of animals to support the couch on which a mummy was laid; wooden cramps, made to let into two pieces of stone to join them together: two such cramps were found in, and probably now remain at the bottom of, the obelisk which has been removed to Paris. They were placed there to hinder a split in the stone from going further.

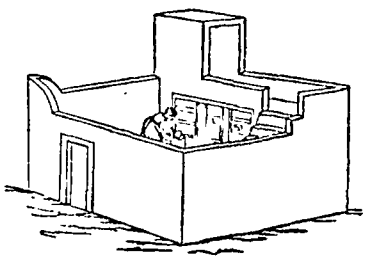

Fig. 81.

See Egypt. Inscript., Second Series, Pl. 85.

A slender rod of wood, 41½ inches long, found among the buildings of Thothmosis IV, in Karnak. It is a double royal cubit, divided into fourteen palms. Of these the last is again divided in half, and the last but one into four parts, or finger breadths. The half of this rod is a royal cubit, containing seven palms or hand-breadths; but the ordinary cubit contained only six hand-breadths. The two forms of cubit are both spoken of by Ezekiel (in chapter xl. ver. 5), who tells his reader to measure by means of a cubit and a hand-breadth. The cubit measure of Memphis seems to have been rather longer when the great pyramids were built, as the four oldest pyramids are multiples of a cubit of 21¼ or 21½ inches, while the smaller pyramids in the same neighbourhood are multiples of a cubit of 20½ or 20¾ inches, like this Theban cubit in the Museum. In Egypt. Inscript., Second Series, Pl. 46,

is published the inscription from a cubit measure with the names of its several divisions. It measures 20⅔ inches.

Wooden figures of gods, Nephthys throwing dust on her head in grief.

(Case 20, 21.) Baskets; small vases for scents; other vases, formed of two cylinders, to hold paint for the eyebrows, each with a small stick to paint with; styles or sticks to write with; shoes of leather; sandals of papyrus; and hand-mirrors of metal. One of these paint-vessels bears the name of Taia, wife of Amunothph III. At a later day the Alexandrian ladies used Cleopatra washes to add beauty to the skin of the face; so now they named the eyebrow-paint after the queen Taia.

(Case 22, 23.) Alabaster vases, of various shapes and sizes, with and without handles. One bears the name of Thothmosis III.

At the town of Alabastron, from which this stone received its name, there was a large manufacture of jars to receive costly scents. For the most part they had no foot and no handle (see Fig. 82); they were not meant to be opened, but for the scent to escape slowly through the pores. In these jars scents were carried by trade to the banks of the Tigris, and to the opposite shores of the Mediterranean. Such was the jar broken, in pious zeal, for the anointment of our Saviour, shortly before His crucifixion, (Mark xiv.) where, in the Authorized Version, it is by mistake called an alabaster box.

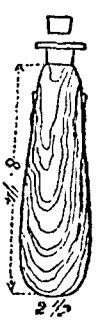

Fig. 82.

(Case 24, 25.) Vases of alabaster, of stone, of earthenware, and of glass. Some of these last are of as many as four colours in stripes, namely, white, yellow, light blue, and dark blue.

(Case 26.) Vases of earthenware. Some painted with rude patterns, and some with writing. On one is the hieroglyphic for life standing like a man holding in each hand a sacred Anubis-staff.

(Case 27.) A mummy-case, with the face and beard gilt; a stripe of black paint on each cheek marks the whiskers, which, as it does not reach to the beard, cannot be mistaken for a ribbon. On the breast is a small figure with wings, and a square tablet with the deceased worshipping Osiris, Horus, Isis, and Nephthys. Round the neck is a large collar with rows of various ornaments; among them is the border formed of lotus flowers and fruit. (See Fig. 83.) Below, a scarabæus with the sun

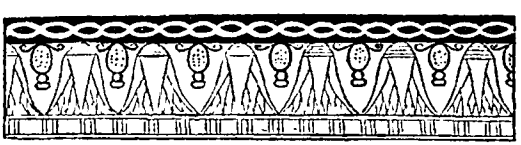

Fig. 83.

between its front feet is worshipped by eight apes. Five lines of hieroglyphics run down the front between the four gods of the dead and the two goddesses Isis and Nephthys. On the instep are two jackals.

Large earthen jars, for either wine or water, with no foot, but pointed at the bottom, so that they stood upright by being thrust into the earth. A globular vase of stone, 6 inches across, bearing the name of queen Mautmes and her daughter Amun-Rathos, already described in page 36.

(Case 28, 29.) Earthen vases, some painted, some with rude faces shaped upon them.

(Case 30-32.) Various-shaped earthen vases, some as

fishes, one as a woman; earthen lamps of the Greek form, like a covered saucer, with a handle on one side, and a spout for the wick on the other.

(Case 33-35.) Bronze vessels of various sizes; caldrons; ladles with long handles; three globular vases, without feet, hanging by the handle, with figures and hieroglyphics in outline beautifully engraved upon them. On each a man is offering fire and water to the gods, or his ancestors. Such a vessel hangs from the arm of a worshipper in a tablet now in the Museum at York, and published in Egypt. Inscript., Second Series, Pl. 57.

A small table, crucibles, lamps, sword handles, all in bronze. A small leaden vessel with a cover.

Seeds of various kinds, baskets, wooden hoes or ploughs, rope made of a coarse fibre.

(Case 36, 37.) Bronze weapons of war; spears, spear-heads, hatchets, clubs, swords, daggers, split flints for arrow-heads, body armour made of the skin of a crocodile.

(Case 38.) A mummy-case shaped to the body, with the face painted green or blue to represent the colour of heaven; on the chest is the goddess Neith with outstretched wings; below is the trial scene, in which the hippopotamus holds a sword to threaten punishment, like the avenging gods. Then are twenty square pictures, in each of which the deceased is worshipping a god. On the instep are two jackals.

Several pieces of wood, with inscriptions in ink on a prepared surface. On one is the sitting figure of Thothmosis III. drawn upon a surface marked out with squares, showing the method by which the sculptors made their statues, and, at the same time, the proportions which they gave to the human figure. See Fig. 21, page 31.

(Case 39.) Ink palettes, with places for pens, being flat pieces of wood, from 9 to 18 inches long. In each is a long groove to hold the reed-pens. The deeper half of the groove is covered over with a piece of wood, so that they may not tumble out. At the end is a hole into which the ink may be poured for use at the moment, and sometimes several holes for inks of various colours. One of these ink-palettes is of stone.

Paints of various colours; porcelain palettes, to which are fixed small cups to hold the colours. Other palettes, of alabaster, with round holes for the colours, and the name of each colour written against it in hieroglyphics. A painter's pestle and mortar for grinding colours.

The portrait of a woman painted on wood, with a skill that shows full knowledge of light and shade; she wears a wreath of gilt leaves round her head. It was painted after Greek art had entered the country, and is very unlike the early Egyptian works.

A pair of wooden writing tablets, to shut up face to face like a book, each having a slight hollow to hold a coating of wax, on which the letters were to be scratched with a metal style. Earthen moulds used to shape small objects in clay, which were afterwards to be baked. Sculptors' metal tools.

(Case 40, 41.) Hieratic inscriptions, written with black paint on unshaped stones; boxes of wood and of papyrus; wooden spoons and cups for liquids, some of ivory or bone, many of them with carved handles; paintings on sunburnt clay, wooden stamps made to impress an inscription on clay.

(Case 42, 43.) Baskets made of papyrus; wooden mallets, much worn by striking against the sculptor's chisel; metal tools with wooden handles for carpenters; bone handles for

tools; models of the human arm in ivory; baskets made of papyrus; moulds cut in limestone for the purpose of casting small objects in clay or porcelain.

(Case 44, 45.) Baskets made of papyrus; musical instruments, parts of lyres with four, five, and seventeen strings, a systrum in bronze with three wires, another in stone—this is a ring with several holes in it, through which wires are placed to make a sound when shaken; it is fixed upon a short handle. A pair of cymbals or metal plates; pipes with four holes to be stopped with the fingers, one with three holes.

Dice, toys, dolls, one with a well-formed bald head, showing the shape of the skull; linen cloth which has been taken off mummies and has been stained by the embalmment.

(Case 46-51.) Parts of mummies and mummy-cases, some of children, which are rare compared with those of grown-up people; a box for the mummy of a child; that for king Mykora, which was found in the third pyramid, and has already been described in page 32. The skeleton of a labourer found in the same pyramid, which had never been made into a mummy; a tress of hair bandaged with mummy cloth; a human head, part of a mummy with the bandages removed. This may be usefully compared with the wooden head, and, like it, is longer than European heads on the line from the chin through the ear to the top of the head. We may also, for further comparison, look to the head of a young fellah, or labourer, from M. Hector Horeau's Panorama d'Egypte (see Fig. 31, page 40). These three heads are not the same as those of the mummy-cases and of the kings and nobles on the Theban statues, of which Rameses II. may be taken as a type, but they resemble the gritstone heads with crown of Lower Egypt, Nos. 4 and 6, page 39.

(Case 52, 53.) Mummies of oxen, being only bundles of straw wrapped round with mummy-cloth, and a real skull fixed upon each. We may suppose that it was found too expensive to make a real mummy of such a large animal, and indeed it is common to find that the mummies of even smaller animals are often sham. The figure of the bull as painted on our globes is a mummy of this kind, having head and fore-legs with only half a body. Mummies of cats; a wooden cat shaped to the life, as a case to hold a mummy of the same animal.

(Case 54, 55.) Mummies of oxen and stags with the bodies sham and the heads real.

(Case 56, 57.) Mummies of the hawk and the ibis, some in the cloths, and some unwrapped; some of the latter in conical jars of baked clay, about 16 or 18 inches long; small cats, a cat's head, a hawk, and an ichneumon, all in bronze.

(Case 58.) Mummies of small crocodiles, each about 10 inches long. Various unopened mummies of animals, probably fishes or snakes.

(Case 59.) The mummy-case of a priest named Iri-ui, shaped to the body, with the face red, and a wide collar painted round the neck. Below is the goddess Neith with outstretched wings; then the trial scene, with the hippopotamus not, as usual, addressing Osiris, but with his back to him, and facing the gods that are adjusting the scales in which the conduct of the deceased is being tried. Then twenty squares, in each of which is a god surrounded with hieroglyphical writing, which dedicates to that god a part of the deceased's body, as the head to Horus, the face to

Chem, the lips to Anubis, the ears to a second Anubis, the eyebrows to Neith, the eyes to Nephthys, the arms to Knef, the legs to a second Neith, the fingers to the asps, and so forth.

(Case 60.) Mummies of fishes, of snakes, and of a kitten.

(Case 61-62.) Bricks made of clay mixed with chopped straw, not baked with fire, but simply dried in the sun. This explains Exodus v. 10, where we are told that the Israelites were ordered to make bricks for their taskmasters without having the necessary straw given to them. These bricks measure, in the three directions, about 11 inches, and 7 inches, and 4 inches, and are often stamped with the name of the king for whom they were made. Some of these have the name of Thothmosis III, Thothmosis IV, and Amunothph II, for whom the Israelites worked, Amunothph III, and Rameses II; and some have priests' names, who were probably sovereigns in the cities for which the bricks were made. Thus these unbaked bricks are some of them upwards of three thousand years old, such is the dryness of the climate.

(Case 63, 64.) Various portions of mummy-cases, some of wood, and some of painted cloth; several funereal tablets of wood. Seven pictures on cloth, painted in a manner not unlike the front of a mummy-case. On each is a scarabæus with outstretched wings, holding the sun between its fore-feet, the goddess Neith with outstretched wings, the soul, in the form of a bird, returning to the mummy lying on a couch, the four gods of the dead, four other gods; and on some, four gods of punishment with swords: on one of these the hieroglyphical inscription is unfinished. The names of the deceased and his mother are wanting, thus, "Honour to the deified deceased; his mother was the lady deceased."

(Case 65.) No. 6682. A mummy unopened. Its outer case is canvas stiffened with paint. The face is red and youthful, without a beard. The paintings down the front are in six divisions.

1. On the shoulders are two cat-headed goddesses.

2. The deceased person, clothed in the large loose garment often found in the mummy-cases, is worshipping Osiris and Isis. On each side are two of the four gods of the dead.

3. A hawk with the sun on its head, named the Sokar god, lord of the temple.

4. The goddesses Selk and Nephthys seated, each holding up a hand towards a Nilometer between them. Selk, the scorpion goddess, being here placed as the companion of Nephthys, is one of the proofs that she is the same as Isis under another name and character. She is called by the Romans, "The goddess of ten thousand names."

5. Two figures of the ram-headed god Knephi, standing, with a tall Nilometer between them, reaching into the division above between Selk and Nephthys.

6. On the base are two jackals, the gods Anubis. The deceased is named Tsiammut, doorkeeper to Horus-Ra, and son of Pemamut. This mummy-case was first made for a woman or person of small size, and afterwards lengthened at the foot to receive the deceased. This may explain its feminine features and want of beard.

No. 6676 *a*. The mummy in its cloth, bandages, belonging to the before-mentioned mummy-case.

No. 6681. A mummy-case of cloth and plaster, painted. The head once had a beard fastened on to the chin. The hole which received it has been filled up with paint. On the breast is a hawk with outstretched wings, having a ram's head with the sun upon it, below the great god

Kneph-Ra. The first row of pictures contains on each side Osiris with two gods of the dead behind him, and a serpent before him; one of these serpents is Isis, the other Nephthys. Beneath this is another hawk with outstretched wings, and the sun on his head. This is the god Horus-Ra. The second row contains Isis and Nephthys, each with large wings fastened to their arms. The third row contains Neith and Selk, with an Anubis and a god of Truth behind each. In the fourth row are two large hawks. Under the feet is painted a row of mountains, and the bull Apis above them.

(Case 66.) The mummy of a priestess in the cloth bandages covered with a net-work of bugles.

Above is the mummy-case which held it; which, like the last, has the two hawks Kneph-Ra and Horus-Ra painted on the breast. Under the feet is the mummy lying on the back of the bull Apis. Within the case is a large figure of Neith on the top, and on the bottom a Nilometer, and a sash-tie; the former, emblematical of constancy, and the latter, of fortitude. On the outside at the back are the same Nilometer and sash-tie.

(Case 67.) A mummy with its cloth bandages and gilt face, and also the large outer case which held it. On the mummy lie several small objects, once enclosed in the case:—1. A small plate or shrine with the figure of Anubis. 2. Another with a raised scarabæus between two worshippers, and Neith with extended wings overhead.

On the front of the outer case, which is in the form of the deceased lady, are,—Neith with outstretched wings, Anubis, a second Anubis, Isis, and Nephthys. On the instep are two feet with sandals. On each side are the two eyes, an unnamed god, Anubis, another unnamed god, and Thoth. A bunch of lotus flowers is in each hand, and

a large flower on her head. She is named the priestess of Amun, Katbet deceased.

(Case 68.) A mummy with its linen bandages between the upper and lower parts of its outer case, which is of wood, shaped to the body and painted with several rows of figures:—

1. On the breast is Kneph-Ra, a hawk with outstretched wings, ram's head, and sun. He is the giver of breath and warmth. On each side is the soul of the deceased in the form of a bird with human head, holding up its hands to worship him.

2. Osiris is seated as judge. Before him is Thoth, writing down his verdict; and beside them are the four lesser gods of the dead.

3. Horus-Ra, with the sceptres of Osiris, is seated as judge; before him stand Osiris and Isis. Beside them are three unknown gods.

4. On one side, a goddess, coming out of the side of a hill, is presenting flowers and water to the deceased. On the other side, a sphinx with a sun on his head, perhaps meant for the deceased, is lying on a couch, and beneath it are a helmet and three crowns, that of Kneph, that of Upper Egypt, and that of Lower Egypt, showing that he was a priest of the highest rank, a sovereign of his own city.

5. Osiris is seated as judge; Isis is standing behind him; Thoth introduces the deceased and his offerings.

6. On one side are three gods; on the other side, the slight boat or raft, made to be carried in the processions, with a hawk upon it.

7. Four avenging gods or Cabeiri; one holds in each hand a lizard by its tail, as an instrument of torture to the wicked.

On the instep is a great hawk between two small jackals.

Round the bottom-half of the case is a row of large hieroglyphics.

Within the case, on the top, is a large figure of Horus. On the bottom is a large figure of Isis; beneath her feet are several bows, and two captives with their arms tied behind, one a black man and one a white man: these are the enemies of the deceased now trampled under foot. On each side of her are four gods of vengeance.

(Case 69.) A mummy with case shaped to the body, with gilt face and no beard. The covering is of cloth, painted dark green for the colour of heaven, with numerous small gilt figures of gods in several rows:—

1. Numerous gods are worshipping the sun.

2. The boats of Ra and the other gods as seen in the water-processions on the Nile.

3. Gods worshipping the winged sun, which sheds rays of light towards the ground.

4. The deceased is lying as a mummy on a couch. Above him is a hawk, which is the soul which has left him.

After further rows of gods, the deceased is lying as a mummy on the same couch, but he has turned round as if to rise, and his soul is returning to put life into his mouth.

Beneath his feet are two of his enemies as prisoners, with their arms tied behind; which is well explained by the prayer with which a Greek funereal inscription from Lycopolis ends,—"Grant to him the conquest of his enemies," when he meets them in the next world. (See Fig. 86, and Boeckh, No. 4710.)

A large mummy-case of wood, shaped to the body, with beard and hands in high relief on the breast.

On the chest is an ibis, then a large collar round the neck, formed of rows of fruit and lotus flowers; below the shoulders are the four lesser gods of the dead, two on each side.

In rows on the upper-half of the case are,—

Horus-Ra with extended wings between two jackals.

Horus and the goddess of Truth leading the deceased man into the presence of Osiris, Isis, and Nephthys, who are all standing.

On each side is an avenging god with bent knees, and cat's head, and sword and serpent in his hands as instruments of torture.

Horus and Thoth are worshipping the crown of Amun-Ra on a post.

Isis and Neith are worshipping the crown of Kneph-Ra, on a Nilometer landmark, which has arms holding the two sceptres of Osiris.

A man on his knees, holding over his head a thin line of water; on this is a scarabæus in a boat, and above a crowned vulture.

On the bottom-half of the case are numerous grotesque figures, which are common on the funereal rolls of papyrus; namely, the Cabeiri, or avenging gods, with swords and snakes and lizards; their father and mother, a male and female Pthah, are dwarfs or pigmies with broad front-faces, and the latter with her feet not in profile, but turned outwards, with the heels touching; the lake of fire with apes near it; a fish, and a cow coming out of the side of a hill. This group of the pigmy Pthah, his wife and their children, identifies for us the latter as the Cabeiri described by Herodotus.

(Case 70.) A mummy, covered with gilt and painted cloth, much injured, having had many of the numerous small figures upon it cut out for sale. The larger figures are,—Horus-Ra worshipped by other gods; Neith, with outstretched wings, and the soul returning to the mummy as it lies on the couch. The chief line of hieroglyphics has the characters raised and gilt.

A large outer mummy-case shaped to the body, but made to hold a second wooden case within it. It was once

covered with gilding, and slightly carved or scratched with feathers, as if wrapped in two large wings. On three lines of hieroglyphics on the front, and again on a single line on the foot, we have the name of "king Nantof deceased," probably one of several chief priests who bore that name. There is a hole in the forehead which once held a royal asp. The beard is broken off. The eyes are of ivory, with the iris of obsidian. The face is remarkably good.

(Case 71.) Three mummies in their linen bandages, with very little of their painted cases now remaining on them.

(Case 72.) A mummy with its linen bandages, of which the upper-half is covered with black paint.

Also its large case shaped to the body. The upper-half is painted, the lower-half has the figures scratched on the wood. The face and beard are of dark wood, with ivory eyes; the hands are in relief; across the breast is the winged sun, and below are five rows of large figures:—

1. Osiris is standing between Isis and Nephthys, who have large wings fixed to their arms. Behind one is a hawk, and behind the other an ibis.
2. Deceased is worshipping Horus-Ra, and Horus with a scarabæus on his head, each holding the two sceptres of Osiris.
3. On one side a goddess worships the bull Pthah-Sokar-Osiris; on the other side a goddess worships the cow Isis.
4. The four lesser gods of the dead.
5. Two lion-headed serpents with wings.

On the instep are two jackals.

(Case 73.) A mummy in its bandages; the outer case is wanting.

A mummy lying in its mummy-case. The mummy is painted black, with gold peeping through where the paint has been removed, and showing under the paint the usual quantity of figures and writing. The outer case is also black, with figures rudely engraved in outline by scratching off the paint. These are,—Neith, with outstretched wings; the deceased worshipping the jackal Anubis, between Isis and Nephthys, who have each a lion's head, and wings fastened to their arms; the deceased on one side worshipping king Amunothph III, and on the other side worshipping king Hophra; the deceased on one side, on his knees, is anointed by two gods who pour water on his head, and on the other side is drinking water poured out for him by the goddess of the tree of life and knowledge; Isis and Nephthys on their knees hold up their hands in prayer for the deceased; behind each is a god of punishment with a sword. Round the bottom of the case are the gods of punishment and their victims, men without heads, having their arms tied behind them, and their heads in caves by themselves. Our finding on one mummy-case the figures of two kings who reigned so long apart as Amunothph III. and Hophra should make us distrustful of fixing the date of a monument by the name of a king, when the king is mentioned as an object of worship. This remark applies in particular to those inscriptions found near the pyramids which bear the name of king Chofo, and to the scarabæi bearing the name of Thothmosis III, and to the obelisks of Heliopolis and the Fayoum with the name of Osirtesen I.

(Case 74.) Two mummies in their bandages.

A mummy-case, not shaped to the body, but a simple chest with straight sides, a post at each of the four corners, and an arched top. On one side of the top the mummy of the deceased lying in a boat is drawn along by two jackals,

accompanied by the four gods of the dead and four apes. Beyond are two pictures, each of the deceased, and a goddess. On the other side is the boat of the gods drawn by two jackals. The boat contains a crowned post for Osiris, with Isis, Nephthys, Horus, Thoth, and the goddess of Truth. Round the box are three lines of hieroglyphics.

(Case 75.) A mummy in its outer bandage of cloth, painted, but not stiffened or prepared to receive the paint. On it is painted its face, which is that of a woman, and its two hands crossed on the breast, with some other figures, in a rude modern style.

A mummy-case, with straight sides, for a young child; being only 4 feet 7 inches long. On each side of the arched top is Osiris seated with the deceased, and the four gods of the dead holding up their hands in prayer to the judge. On each side of the chest is the boat of Ra, drawn by a long serpent, to which three jackals are yoked, helping to pull. Several ornamental borders run round it, painted in a rude Greek style. On the inside is a large figure of the deceased, and on each side of his head is the small figure of a woman seated on the ground, and throwing dust on her head in token of grief. These may be the goddesses Isis and Nephthys.

At the foot is a Greek inscription, telling us that the deceased was born in the year eight of Hadrian, and died in the year fourteen of the same reign, aged six years and two months. He was buried ten months after his death.

The inscription is published in Young's Hieroglyphics, Pl. 35.

(Case 76.) Three mummies in their bandages; one is partly opened, the others have the outer cloth painted. None of the mummies in the Museum have been so far opened as to show us their teeth. When mummies have

been opened, the teeth have usually been found perfect and without decay.

(Case 77.) A large wooden chest or mummy-case, with straight sides and arched top. On one side of the top is painted the trial scene, with Osiris and Isis, and offerings before them, Anubis and Horus with the scales, the hippopotamus, seven gods of punishment, each in a square cell, and fourteen birds, each with human hands, and various heads. On the other side of the top is the rest of the trial scene; the deceased lady is being introduced to Osiris and Isis by Anubis; and again are seven gods of punishment, and a row of fifteen birds, as before. On one side of the chest the deceased is being introduced to Osiris and Isis by ten gods, followed by the boat of Hórus-Ra, which is being pulled by four others. On the other side she is being introduced to Osiris and Isis by ten other gods, followed by the boat of Ra pulled by a snake and three jackals. On the inside are two large female figures, one at the top and the other at the bottom, perhaps Neith and Isis, with the signs of the zodiac, including the scales; whence we suppose that it was made under one of the early Roman Emperors. The name of the deceased lady is Cleopatra.

(Case 78-80.) Six funereal tablets of wood, with rounded heads, painted with figures of the deceased worshipping the gods, and with several lines of hieroglyphics. They are the same in character as, though worse in execution than, the stone tablets already described, and they are probably more modern.

(Case 81-83.) Numerous ear-rings and finger-rings, of stone, porcelain, and gold; seals or signet-rings holding engraved stones; necklaces with beads of gold, of silver, of porcelain, of precious stones, of cowries, and of

cowries in silver; pendants like locks of hair in silver, like lizards and lotus flowers and seeds in gold. These were to be worn on collars round the neck, and as the fringe to the garment. Aaron had his robe fringed with bell-flowers and fruit alternately; (see Exodus xxviii. 34.)

(Case 84-86.) Nine wooden funereal tablets. On one the deceased is worshipping the serpent. On another are four of the gods of punishment, who are never seen on the stone tablets.

(Case 87-89.) Beads of porcelain and small rude pendants, each in the form of a god; cornelian beads; scarabæi or beetles in felspar, cornelian, jasper, hematite, steatite, lava, lapis lazuli, serpentine, obsidian, basalt, jet, amethyst, glass, and porcelain; sacred eyes, and eyes for wooden mummy-cases, made of bronze and porcelain, with the white made of alabaster and the iris of obsidian; a hawk with outstretched wings in mosaic work, having a frame of silver, and the pieces of glass or stone each imbedded in a silver cell.

(Case 90.) A large wooden mummy-case, with straight sides and arched top, 6 feet 10 inches long. On the top stands a small figure of a hawk with the sun on its head, also made of wood and gilt. On one side of the top is painted the trial scene, placed between a hawk with a ram's head, and a beetle with four rams' heads; on the other side of the top the boat of Ra and several gods are placed between a ram with four heads and a ram with one head. On each side of the chest is the boat of Ra pulled by a snake and three gods, and then several gods of punishment seated. At one end is the mummy lying on a couch between Isis and Nephthys. At the other end are two birds, or souls, with human heads and hands, one drinking water of life or

knowledge, poured out by Isis and Horus, and the other water poured out by Nephthys and Thoth. On the roof inside are the signs of the zodiac, including the scales, and on each side a row of twelve women for the hours of the day and those of the night. On the bottom is the figure of the deceased man, with Isis and Nephthys seated near his head, throwing dust on their heads in grief. In the hieroglyphical writing he is named Soter—a name which came into use with the Ptolemies. The painted borders and ornaments belong to the time of the Roman Emperors.

The figure of Ra in the boat on this mummy-case is a sun with a human eye in the centre. The eye is in Coptic BAL, and hence perhaps the name of the Babylonian and Syrian god Baal. In proof of this we may refer to the name of the city Bal-bek, formed of two Egyptian words, and translated by the Greeks Heliopolis, *the City of the Sun.*

(Case 91-93.) Four funereal tablets of wood, rounded at the head with figures of the deceased worshipping the gods, and with lines of hieroglyphics below, as on the stone tablets.

Four tablets of wood with flat tops, and the sides slightly sloping like the sides of a temple. They were perhaps the four sides of a box. At the top of each is a border of green trees and gilt asps, then is a picture; and below, in place of hieroglyphical writing, are rows of Nilometers and sash-ties alternately. On three of these the picture represents Isis, Nephthys, Anubis, and Horus, worshipping Osiris as a crowned Nilometer. This would seem to represent the grief felt at the death of Osiris by his wife, sister, and two sons. On the fourth of these tablets is a hawk between two gods, one with human head and the other with the head of a hippopotamus. This may be the soul of Osiris between Horus, who avenged his death, and the wicked Typhon, who killed him.

(Case 94-96.) Small scarabæi in stone, with engraved figures on the under-side; some with the names of gods, some with the names of kings, and some with scrolls. The larger have funereal inscriptions, and four large ones bear the name of Amunothph III. One of these is published in Young's Hieroglyphics, Pl. 13, and another in Egypt. Inscript., Pl. 70.

(Case 97-99.) Nine rude funereal tablets of wood, with the head rounded, and several lines of hieroglyphics below a picture. In seven the deceased is worshipping the gods. In one the four gods of the dead are worshipping Osiris; and in another the deceased and these four gods are worshipping Osiris: thus here, as elsewhere, the four gods of the dead neither threaten nor judge the deceased, but act as his friends.

(Case 100-102.) Large scarabæi of sienite, jasper, and lava, with sculpture on the under-side. Small, rather flat, vase-shaped stones, sculptured; these represent the heart, and we see them placed in the scales, in the trial scene, to be weighed against the figure of truth. Sacred eyes of various stones; the eye under the name of BAL, or Baal, represented the all-seeing god. Sash-ties, sceptres, Nilometers, head-rests, calves with the four legs tied together, legs of animals, each about one inch long in stone. Pairs of human fingers in various stones. Small figures of the gods in thin metal; these seem to have been cut off from mummy-cases. Small right-angles in stone; some with a third side, partly filling up the angle (as in Fig. 84); these may be typical of the Egyptian Trinity of Osiris, Isis, and Horus, which Plutarch says was so represented.

Fig. 84.

Above the cases and against the wall are the two large

casts of bas-reliefs representing Rameses II. conquering his enemies, already described at page 57.

Over the cases also are various wooden mummy-cases, and several figures of gods. Over Case 40, 41, is a rough stone, on which is drawn, in black outline, king Rameses VII, addressed by two of his sons. Their rank is marked by the one large lock of hair on the left-side of the head. On another stone near it are the names of Rameses X. These stones have been already mentioned in page 84.

Over the cases also are large earthen jars, which, though brought from Egypt, were perhaps some of those carried there from Greece or Sicily in the course of trade. They were made to hold wine which was brought in them from the wine countries and sold in Alexandria. When the wine was drunk these jars were then filled with water and carried on camels back into the desert by travellers for their use on the journey. Those jars which were made to hold water were made in Upper Egypt, and floated down the Nile, fastened together in large numbers like a raft.

Fig. 85.

In the middle of the room stand the models, in plaster, of two obelisks; that of queen Nitocris in Karnak, already spoken of in page 18, and published in Burton's Excerpta, Pl. 48, and that of Heliopolis, in Burton, Pl. 28. (See Fig. 85.)

The obelisk of Heliopolis bears the name of Osirtesen I, as if it had been made in that early reign; but there seems reason to believe that it was made much later, very probably in the reign of Nectanebo, who bore the same first name as Osirtesen.

The strongest reason for giving this obelisk to Nectanebo, not to Osirtesen, is that the obelisk of the Fayoum, near the lake of Mœris,

with a round top, as if to be of use in lifting the sluices of the lake, is of the same date and of the same style. The inscription on it mentions Mandoo, lord of Hermonthis, and Pthah, lord of Memphis, and has figures of twenty gods doing honour to Osirtesen I, including Pthah the god of Memphis and the goddess of the year. It was only at a late period of Egyptian history that the gods became so numerous; and it is very unlikely that Osirtesen I. should have held sway over that part of Egypt in which the lake Mœris stands.

*Second Room.*

(Case 1-3.) Numerous models of mummies in blue porcelain, from 1 to 8 inches high. Each holds a hoe on one shoulder, and a bag of seed-corn on the other. With these he is supposed to cultivate the ground on his resurrection from the dead. One of them bears the name of king Oimenepthah I. These small figures were placed in the tomb by the mourners, and the number of the figures in a tomb shows the importance of the deceased.

Other small mummy-cases in wood, from 4 to 12 inches long, and hollow, each meant to hold a roll of papyrus, which was to be buried in the tomb.

A small box, made to hold two or three rolls of papyrus or volumes perhaps of one single work. In this way the books were arranged on the shelves of the student.

A few rude funereal tablets in wood.

(Case 4-7, and 8, 9.) Models of mummies in stone and wood, from 2 to 12 inches high, each carved with a funereal inscription. Among them we find the names of Amunothph III, Rameses V, and Rameses IX.

(Case 10, 11.) More of the small models of mummies

to be buried with the dead. Models of sacred boats in wood, each with a mummy lying under an awning, as if it were being carried across the river, or perhaps across the lake, which was attached to the temple, towards the place of burial.

Several Canobic jars. These are always in sets of four, and meant to hold those parts of a dead body which it was necessary to take away from the more solid portion during the process of making it into a mummy. They were dedicated to the four lesser gods of the dead.

(Case 12, 13.) More Canobic vases. Also larger vases, each with a figure of a jackal on the lid. These were probably used for the same purpose as the Canobic vases.

(Case 14-19.) No. 6671. A mummy-case shaped to the body. On the front is painted the goddess Neith, with outstretched wings. (See Fig. 86.) The god Kneph in

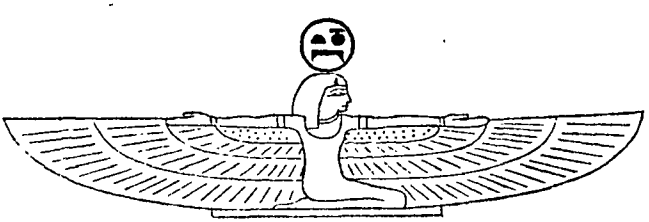

Fig. 86.

the form of a ram is on each side. Below is the trial scene, where twelve gods stand behind the judge Osiris; then the mummy lying on a couch with the sun shedding its rays upon it. On each side of the case are the four gods of the dead, with a fifth god; and on the instep are two eyes.

No. 6668. A mummy-case with the paintings upon it nearly the same as those of the last, both in subject and in

style. This is the mummy of an officer who had been in the service of queen Amun-Rathos, a queen more modern than her who, in page 36, we have considered as living between Thothmosis IV. and Amunothph III.

No. 6699. A mummy-case with large figures of the four gods of the dead, upon what is otherwise unpainted wood.

The bottom-half of a mummy-case, with five groups of figures, each describing the deceased as worshipping a seated and a standing god; a figure of truth without a head standing before another such group; and then two deceased persons on their knees, pouring out water towards the sacred tree, from which it is more usual for them to be receiving the water of life or knowledge.

A wooden box upon a sledge. Each side measures about 20 inches square. It was made to hold the four Canobic vases belonging to a mummy.

Several spars of dark acacia wood, which formed the stronger parts of a mummy-case with straight sides. The hieroglyphics upon them are in honour of a man named Horus, a priest of Mandoo, lord of Hermonthis, or of Mendes.

No. 6672. The mummy-case of a woman, with nearly the same paintings as that which bears the name of queen Amun-Rathos in this Case, No. 6668; but it has in addition Isis and Nephthys, each with wings, worshipping Osiris under the form of a crowned post.

No. 6663. A mummy-case, much injured, with the paint of the figures so thick that they are almost in relief. Over these cases are several large water-jars in coarse earthenware, all without feet. Some end in a point as if to stand in the sand or mud. Also a large papyrus, 29 feet long, with numerous columns of hieratic writing. Each important sentence begins with a few words in red ink. The chief picture is the trial scene, above which the

deceased is worshipping the assessors, behind whom sit three gods, each a Horus, and then three more, each an Anubis. So fond were the Egyptians of Trinities, according to the remark of Plutarch, that they thought everything perfect had three parts.

(Case 20, 21.) Canobic jars of stone and earthenware. Many of them once had inscriptions in black paint. Also heads of the goddess Athor as lids of other jars.

(Case 22, 23.) Cones of baked clay, with inscriptions in relief stamped on the round base before the clay was baked. These cones were presented to the temples as sacred gifts or offerings. The word TAU, *a hill*, was so nearly the same as the word TEI, *a gift*, that this conical hill of clay was used as a gift. On the Slab No. 20 we see king Hophra upon his knees, presenting two of these cones to one of the gods of punishment.

The small pyramids of stone, Nos. 468, 477, 478, and 479, were used for this purpose, as already described in page 101. The inscriptions from four of these clay cones are published in Egypt. Inscript., Second Series, Pl. 90.

Broken tiles and pieces of pottery, with Greek and Coptic writing on them in black ink. These are of about the second or third century of our era.

(Case 24-27.) Wooden models of mummies, 18 to 24 inches high, hollow; each made to hold a roll of papyrus, which was to be thus buried in the tomb. Some stand on a box, which also held a papyrus roll; some have the face gilt.

(Case 28.) Portions of similar wooden mummy-shaped boxes, chiefly crowns broken off from the head.

(Case 29, 30.) Wooden pedestals or bases on which these models of mummies were fixed, in order that they might stand upright, and which were themselves hollowed to receive a roll of papyrus.

Two sacred eyes in bronze.

(Case 31, 32.) Canobic and other vases. Two alabaster vases with modern brass lids. An alabaster box with painted figures of Greek or Roman workmanship.

Two small pieces of metal with early Greek writing, and one with a Gnostic figure and writing.

(Case 65-67.) Small models of mummies in porcelain, with funereal inscriptions. These were cast in moulds in great numbers, and bought by mourning friends to be buried with the mummy. They hold in each hand a hoe, or farming tool.

(Case 68-70.) Beads and small sacred figures in glass of various colours, sometimes striped in yellow, blue, and white. Scarabæi and other small figures in blue porcelain. The four gods of the dead, in wax, taken out of a mummy. A vase-shaped figure in wax, meant to represent the human heart, and another gilt. Ends of leather straps stamped with figures of the gods. Necklaces of beads and bugles in porcelain, blue, green, yellow, red, and white.

(Case 71-73.) Rough pieces of limestone with hieratic and enchorial writing upon them in black ink. Small funereal tablets.

(Case 74-76.) Small sculptured plates of stone and porcelain, about 4 inches square, taken from the breast of the mummies, each bearing the scarabæus in a boat be-

tween two gods. The scarabæus is usually in high relief, or of a second piece of stone cemented on to the plate, while the other figures are engraved in outline. Eyes of various sizes in porcelain; usually the right eye, sometimes the left, and sometimes a pair of eyes. Small sceptres, crowns, boats, flights of steps, all in porcelain. A tile with a surface of blue porcelain, and a drawing in outline of a man worshipping Osiris, in black ink under the glazed surface. Flowers formed of tiles inlaid with mosaic work.

(Case .) Seventeen wooden boxes, or parts of boxes, from 11 to 25 inches high. The two smallest contain each two wooden models of mummies, which they are supposed to have held in the tombs in which they were found. The larger boxes are formed to hold rolls of papyrus; some are divided into two, and some into three parts, in order to hold works of two or of three rolls or volumes. In this manner were the books arranged upon the shelves around the library, though these particular boxes were buried in the tombs, and probably held the religious writings only, and accordingly they have funereal inscriptions painted outside.

(Case .) Seven more sepulchral wooden boxes. Four wooden funereal tablets, round at the top, and fixed upon feet so that they may stand upright. No. 8468 has the soul in the form of a bird carved in wood and fastened on to the top; the painting represents the deceased kneeling down before the boat of the gods, within which is his own soul as a bird worshipping seven gods, namely, Hôrus-Ra, Horus the king, Horus with scarabæus, Mo, or Truth, Pasht, and Seb, and lastly, the steersman. Below he is worshipping Osiris, Isis, Nephthys, Horus, Athor, and two with dogs' heads, each an Anubis. On No. 8463 the soul is worshipping seven gods in a boat; and below

the deceased is worshipping Osiris, Horus, Isis, Nephthys, Thoth, and two Anubises. On No. 8462 the boat with five gods is worshipped by two souls in the form of birds, and eight apes. Below the deceased is worshipping Horus-Ra, Chem, Horus with the scarabæus on his head, Osiris, Isis, Nephthys, and Anubis. These three tablets, all of about the same age, are interesting as showing the different order in which the gods were sometimes placed. No. 8461 has the numerous figures upon it very much injured, in consequence of the plastered surface of the wood upon which they were painted peeling off.

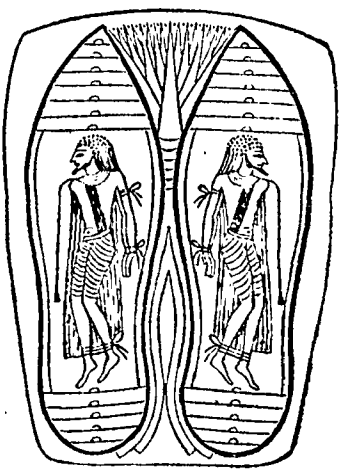

Fig. 87.

## Part IV.

### EGYPTIAN ANTIQUITIES IN OTHER ROOMS OF THE MUSEUM.

AMONG the antiquities brought from Halicarnassus is an alabaster scent-vase, 11 inches high, having upon it the name of Xerxes, in two languages, one Egyptian hieroglyphics, and the other the arrow-headed character of Assyria. It would seem to have been buried by queen Artemisia in the celebrated mausoleum, the tomb of her husband Mausolus, as one of his most valued treasures.

Among the antiquities brought from Assyria is another such alabaster vase, also containing the name of Xerxes in the same two characters.

In the Temple Collection, in the room last described, are several alabaster vases which were brought from Naples; to which country they were no doubt carried in the course of trade. They were made at Alabastron in Egypt, and there filled with costly scents from the East.

There are other alabaster vases of the same kind in the Etruscan Room, which had carried scents from Egypt to that part of Italy.

In the Nineveh Gallery are several pieces of sculptured ivory, which, if not made by Egyptian workmen, are, at least, copied from Egyptian sculptures, and show how much Assyria was indebted to Egypt for its knowledge of art. One is the figure of the goddess Athor, or of a queen holding a lotus flower in her left-hand, and with the winged sun over her head. Another is an ivory box, on one side of which is an oval ring, crowned with two ostrich-feathers, and within it is written the name of Aobeno-Ra, which would seem to be the Asiatic way of spelling Amun-Ra.

On each side of this name is seated the figure of a queen with one hand raised as if in prayer to the god; and the other hand holding the sacred staff of the Egyptian priests, which has on the top of it a dog's head, and a fork at the lower end. Several flat cups or dishes of copper, also brought from Assyria, are ornamented with Egyptian figures partly chased and partly engraved. One bears the winged sphinx wearing the double crown of Egypt, and the winged sun, together with the scarabæus with outstretched wings and the ball between its front-feet. (See Fig. 88.) These were probably divining cups, used for the

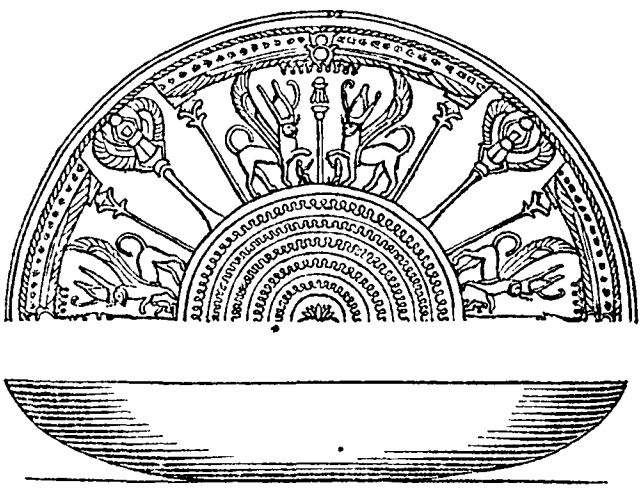

Fig. 88.

purpose of looking into the future, and they remind us of Joseph's divining cup, which was found in Benjamin's sack. (See Genesis, ch. xliv.)

In the second Græco-Roman Gallery is a marble slab, 3 feet 10 inches high by 2 feet 8 inches wide, containing a bas-relief, called the Apotheosis of Homer. (See Fig. 89.) It is divided into two parts. On the upper-part is Mount

Olympus with Jupiter at the top; and on the sides are figures of Memory and her nine daughters the Muses, a female Apollo, and a statue of a man on a pedestal. In

Fig. 89.

the lower part Homer is seated, while a male and a female figure, Time and the World, are standing behind him and crowning him. In front of him a number of figures are sacrificing to him. These are Fable, History, Poetry, Tragedy, Comedy, Nature, Virtue, Memory, Faith, and Wisdom, the several excellencies which are to be found in Homer's poems. On one side of his seat kneels the Iliad, and on the other the Odyssey, while a frog and a mouse are at his footstool.

The figure of Time is a portrait of Ptolemy, who may be known to be Philometor, because he does not stand as first

in rank, but is placed behind the female figure, the World, who, therefore, cannot be his wife, but his mother, his colleague on the throne. Fig. 90 is a coin of Ptolemy Philometor, in portraiture closely resembling the head of the king on our marble slab. The statue of the man too young to be the poet, but holding in his hand a roll or volume, and standing on the pedestal among the Muses, may be supposed to be one of the poet's editors, perhaps Aristarchus. Behind him appears the top of a tall tripod, given perhaps as a reward for merit.

Fig. 90.

The frog and mouse under the footstool are a proof that the mock-heroic poem of that name had already been written, and had been called the work of Homer.

This sculpture was, no doubt, made in Alexandria about B.C. 150, at a time when the reverence for Homer's poems was at its highest, when the Homeric critics held the first rank in the Museum, and when a temple to Homer had lately been built in the city.

Published in Bartoli's Admiranda.

In the Roman Statue Gallery is the figure of a young man on the back of a crocodile. His head, hands, and chest, are on the animal, while his feet are high up in the air. (See Fig. 91.) It is the statue of an Egyptian who had been taken to Rome to amuse the citizens in the theatre with his skill in riding

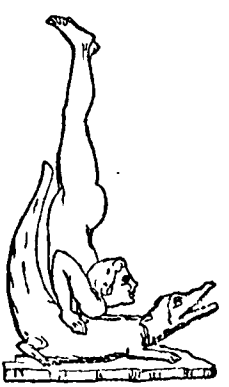

Fig. 91.

upon this foreign animal. It is of Roman workmanship.

In the Etruscan room are two small bronze figures from Alexandria. The one a man, 15 inches high, with no clothing except sandals on his feet, and a helmet on his head formed like the head of an elephant. His right-arm is raised, and the hand may once have held a spear. The left-arm carries the club and lion's skin of Hercules.

The female figure is 14 inches high, and is clothed with a tunic from the neck to the ankles. Over this is a cloak, which covers only the left-shoulder. A diadem is bound round her head. The right-arm is raised, and may have held a sceptre, and the left-hand holds the double cornucopia, which is common on the Egyptian coins of the Ptolemies, as belonging to a queen. Thus the crown of the one figure and the cornucopia of the other belong to Egypt. That the man is an emperor or deified person is proved by his being unclothed, and the club proves him to be the Emperor Commodus, who took upon himself the character of Hercules; while the diadem on the woman's forehead points her out as an empress, probably his wife.

In the coin room there are:—

First, a few coins which may be supposed to be those struck by Aryandes, the prefect of Egypt under Darius, king of Persia. They have a dolphin on one side, and an owl for the word Melek, or *satrap*, on the other.

Secondly, there is a large series under the Greek kings, the Ptolemies. The gold and silver coins have the king's head on one side, and on the other the eagle and thunderbolt for the Egyptian word Pharaoh, or king. (See Fig. 90.) The copper coins have the head of Serapis or Jupiter in place of that of the king. (See Fig. 92.) They are usually in a very good style of Greek art. A hole in the middle of the face shows the means by which the coin was made round.

Thirdly, there is a most rich and interesting series of those

struck in Egypt by the Roman emperors; worse than the former as works of art, but more instructive from their

Fig. 92.

having dates and a countless variety of subjects on the reverse, some historical, and more mythological.

Lastly, there are a few Gnostic gems, or stones well-carved as seals, with emblems of the superstitions which flourished in Egypt in the second and third centuries of the Christian era. One has the figure of a god with the head of an ass, because the animal's Coptic name, Eco, represented the word Iao, Jehovah. Another has a serpent with a glory round its head. The Coptic inscription seems to name it the "spirit of death," and below is written "Abrasax," meaning, perhaps, "Hurt me not." Another has a winged sphinx riding on horseback. The horse is trampling down the dragon or serpent of evil, while the figure of a winged victory presents a conqueror's wreath. (See Fig. 93.) This is the conqueror on the white horse in Revelation vi. 2. He holds in his hands not a bow, but a wheel or circle. The horse has a serpent for its

Fig. 93.

tail, as in Rev. ix. 10. The letters over-head seem meant for "Alpha and Omega."

In the first Roman Gallery are two statues of the emperors which were brought from Alexandria; both the size of life, and of marble from Paros.

That of Marcus Aurelius is of bad workmanship. He wears the toga, which is of the greatest possible length. The other, perhaps of Caracalla, is of better work, and is in full military costume. But they are both of Roman workmanship, no doubt made in Rome, and then carried to Alexandria to ornament the imperial palace. The first marks the character of the emperor in a very interesting way. While the other emperors wished to be known as soldiers, Marcus Aurelius would show himself to the Alexandrians as a philosopher and a citizen, in the old-fashioned dress which was worn by the Romans before they lost their liberty.

THE END.

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